Using Translation to Develop Intercultural Competence in Japanese-as-a-Foreign-Language Classroom: A Case Study of Beginner and Intermediate Students

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Abstract

Although translation has been used in language classrooms for a long time, it has also received criticism for its excessive focus on the accurate mastery of grammar and vocabulary. However, recent recognition of the importance of students' own language(s), that is, the languages that students already know, has led to a re-evaluation of the use of translation in the language classroom. The present study adds to this growing area by examining the potential of translation as a means to develop intercultural competence in the beginner/intermediate-level language classroom. It is a piece of qualitative classroom research which aims to further understanding of students' learning experiences and the outcomes that can be achieved through translation activities based on Systemic Functional Linguistics (SFL). In this study, five study sessions were carried out with 14 beginner and 14 intermediate students of Japanese. The results suggest that SFL-based translation activities can provide students with cognitively challenging tasks that have the potential to develop the following three aspects of intercultural competence: (1) reading and interpreting culture; (2) becoming a mediator and social agent; and (3) critically reflecting on own subject position. SFL-based translation activities draw students' attention to not only the referential meanings of the text being used but also to the subjective realities evoked by the text and to the text's social context. Furthermore, they enable students to play a mediating role and creatively manipulate symbolic systems to recreate, negotiate, and sometimes change the images, perceptions, and assumptions that are evoked by the source text. They also contribute to promoting students' critical reflection on their own meaning-making processes. The results of this study also have pedagogical implications for the recent bi-/multi-lingual turn in the field of applied linguistics, in that they offer an alternative teaching model to that which uses the native speaker as a goal in language learning, which can even be applied to beginner/intermediate level students with only limited knowledge of the target language.

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Chapter 1 Introduction

1.1. Motivation for the Present Study

My interest in this topic initially grew from my experience as a Japanese teacher and professional legal translator. When I began to teach Japanese to beginner students, I noticed that translation was primarily used in the language classroom for the teaching of lexical items and grammatical structures. Needless to say, the importance of lexical items and grammatical structures cannot be overstressed. However, my own experience in translation has led me to believe that translation can also fulfil other purposes when approached from different angles, by putting more emphasis on pragmatic, cultural and discursive factors.

Such thinking coincides with my interest in the use of students' own languages in the classroom. In my MA dissertation, I examined language choice in the homes of two bilingual children who lived in London and attended a Japanese complementary school (Gyogi, 2015a). As has been observed in other studies on the attendees of complementary schools (e.g. Blackledge & Creese, 2008, 2010; Creese, Bhatt, Bhojani, & Martin, 2006; Li & Wu, 2009), the children in my study flexibly used two languages in their daily life. Once I began working as a Japanese teacher, I also noticed that both my students and I would use two or sometimes three languages in and outside the classroom. Such experiences nurtured my interest in pedagogical approaches that make use of students' existing linguistic resources, rather than discouraging their use.

In the field of language teaching, translation has long been used in many tertiary-level language classrooms, not limited to those which teach Japanese (Carreres & Noriega-Sánchez, 2011; G. Cook, 2010; Malmkjær, 1998). However, during the 19th century Reform Movement, translation in language teaching received severe criticism for its focus on lexical and grammatical accuracy and neglect of fluency (G. Cook, 2010). The main trend in language classrooms after the Reform Movement was to discourage the use of own languages in language teaching. The underlying assumption behind such discouragement was that a monolingual environment was the

most effective context for language learning and that the goal of such learning was to become like a native speaker. However, the role of learners' own languages in language acquisition has recently received increased attention for political (Phillipson, 1996) and pedagogical (Cummins, 2007) reasons. Learners are now more encouraged to become "multicompetent language users" (V. Cook, 1999, p. 185), "intercultural speaker[s]" (Byram, 1997), and "multilingual subjects" (Kramsch, 2009b) who can serve as mediators (Coste, Moore, & Zarate, 2009). For example, the Common European Framework of Reference for Languages (CEFR), arguably the most influential language-learning framework in Europe, advocates the development of plurilingual and pluricultural competence among learners. The CEFR, rather than promoting the mastery of one or two languages or the attainment of ideal native speaker proficiency, instead emphasises the development of a linguistic repertoire in which all linguistic abilities have their own place (Council of Europe, 2001, p. 5). In the CEFR, translation (mediation) is specifically recognised as one of four language activities, along with production, reception and interaction. This recognition has led to a re-evaluation of translation as a means for effective use of own language in the classroom (G. Cook, 2010). Recently, a small number of studies have actively brought translation into the language classroom (Beaven & Álvarez, 2004; Carreres & Noriega-Sánchez, 2011; Colina, 2002; G. Cook, 2010; Elorza, 2008; González Davies, 2004; Källkvist, 2013; Károly, 2014; Laviosa, 2014; Leonardi, 2010; Machida, 2008, 2011; Olk, 2001; Stiefel, 2009; Tsagari & Floros, 2013). However, there are still far too few empirical studies from which to draw any firm conclusions regarding its potential or limitations as a pedagogical approach, especially with regard to the beginner/intermediate-level language classroom.

In this study, I particularly examine the role of translation in developing intercultural competence. The importance of intercultural competence is becoming increasingly recognised in the field of applied linguistics and other fields including business. If translation can be considered an act of intercultural mediation (Liddicoat, 2016), it follows that translation can contribute to the development of intercultural competence in the foreign language classroom. Translation for

intercultural purposes also has implications for the recent broader educational trend wherein practical and skill-oriented teaching, with its strong concern for cost effectiveness, has progressively transformed languages into "commodities" (Phipps & Gonzalez, 2004). This trend is especially relevant for beginner/intermediate-level learners.

In the present study, I use the framework provided by Systemic Functional Linguistics (SFL) to examine the use of translation for the development of intercultural competence in the beginner/intermediate-level foreign language classroom. In particular, I will address the following research questions:

1. How do students perceive their own experience and learning through SFL-based translation activities?
2. What kinds of changes are observed in their translation products and/or processes before and after the series of study sessions?
3. How do the learning experiences and outcomes observed in Research Questions 1 and 2 relate to the development of the students' intercultural competence?

A qualitative classroom research approach was adopted for this study. Five study sessions, which utilised SFL-informed teaching strategies, were carried out with 14 beginner students and 14 intermediate students of Japanese at SOAS, University of London, from November 2013 to February 2014. Taking a social constructivist stance (see Section 4.4.1), I aim to provide an in-depth overview of the learning experiences and outcomes of the students in these sessions. It was a small-scale study, and I actively participated in the classroom as a teacher-researcher. As qualitative research often raises reliability and validity issues due to its subjectivity, data was collected from various sources for triangulation purposes. The data gathered included translation tasks carried out with think-aloud protocols before and after the sessions, audio and video recordings, field notes, a reflective journal, learning journals, interviews, translation work and commentaries. Due to spatial limitations, this thesis mainly focuses on the students' learning journals, audio-recorded interviews, and their performance in two translation tasks. The data was

analysed from three different perspectives to illustrate the multiple experiences and outcomes from these sessions.

Before proceeding further, I will clarify the scope and positions of this study. In this study, I look at the use of translation in the tertiary-level foreign language classroom with students from various backgrounds. Other contexts, such as the second language classroom, primary and secondary schools, and adult language classrooms are beyond the scope of this study. Furthermore, although the term "translation" can refer to, in a very loose sense, all types of mediation between different languages, such as the unplanned use of translation for the explanation of words and sentences, this study is limited to the analysis of carefully planned translation activities (as defined in Section 1.4.1). In spite of these limitations, I aim to indicate the broader pedagogical implications relevant to various other contexts, including those outlined above.

This study is a qualitative classroom-based investigation based upon the premise that the implementation of translation-focused study sessions can facilitate learning which relates to, among other aspects, intercultural understanding. Thus, the purpose of this study is not to obtain objective, statistical data on some "quantifiable" effects of translation, but to explore how and what kind of learning can be observed through translation activities. Based on the data gathered on students' learning experiences and outcomes, I examine current intercultural theories and discuss the possible role of translation activities with regard to intercultural competence. In short, my purpose is to explore how translation activities can contribute to the development of intercultural competence in the foreign language classroom, and to consider what pedagogical implications other researchers and teachers may need to be aware of, both locally and globally.

This study is an attempt to reconsider translation in the language classroom through the analysis of empirical evidence, while linking it with the current discourse on the re-evaluation of the use of one's own language and translation in general. This study stems from my own belief that translation in the language classroom can be expanded beyond conventional translation

activities that focus on teaching grammar and vocabulary. However, the purpose of this study is not to object to the use of grammar or vocabulary focused translation activities in the classroom. A number of students have shown positive attitudes towards such methods (Gyogi, 2013a; Scheffler, 2013), and the evaluation of such teaching methods is beyond the scope of this study.

1.2. Significance of the Present Study

Despite its small scale, the broader significance of this study is to open up possibilities regarding the use of students' own language(s) in the language classroom, by giving a concrete example of how own language(s) can be integrated in the classroom. In the field of applied linguistics, the native speaker model, that is, the model that posits native speaker proficiency as the ideal goal, has been increasingly criticised in recent years. Scholars have therefore proposed alternative models, such as "plurilingual/pluricultural competence" (Council of Europe, 2001, p. 5), "intercultural speaker[s]" (Byram, 1997), and "multilingual subject[s]" (Kramsch, 2009b). However, these theoretical concepts are not easily translated into the everyday practice of the language classroom, especially that found in classrooms of beginner/intermediate level. The pedagogical activity examined in this study provides a concrete alternative to so-called native-speakerism.

The current study also opens up possibilities for SFL-based translation activities in the beginner/intermediate-level language classroom. To my knowledge, thus far, very little attention has been paid to the potential role of translation at the beginner/intermediate level (other than conventional translation activities focusing on grammar and vocabulary). The findings from this study demonstrate how students with a limited knowledge of the target language can be sensitive to the various social and interactional agendas that are at play in translation. SFL-based translation activities in this study provide cognitively challenging tasks for beginner/intermediate-level learners, which have been identified as lacking in previous studies (e.g. Kern, 2002).

Regarding the discussion of intercultural competence in particular, the findings are related to the following three aspects of intercultural competence, as have been discussed in previous studies: (1) reading and interpreting culture; (2) becoming a mediator and social agent; and (3) critically reflecting upon own subject position. SFL-based translation activities can be an important pedagogical approach to aid students in understanding and interpreting the social and subjective dimensions of language (Kramsch, 2011). Kramsch (2006, p. 151) argues that that communication of meaning is not sufficient for students in today's world. Kramsch (2012) maintains that it is necessary to have a "pedagogy that sensitizes students to stylistic choice and translation of various kinds right from the start" (p. 184). The SFL-based translation activities analysed in this study draw students' attention to not only the referential or denotative meanings but also the subjective and social meanings evoked by a given text, so that rather than simply replacing word for word, they are given the task of reading and interpreting culture.

SFL-based translation activities can also play a role in the development of intercultural competence in the sense that they enable students to become active users of language in their own right. SFL-based translation activities can enable the student to act as an "intercultural speaker" (Byram, 1997) or "multilingual subject" (Kramsch, 2009b) and not as a passive third-party observer or "deficient native speaker" who fails to reach native-speaker competence (V. Cook, 1999, p. 195). In SFL-based translation activities, students explore and sometimes creatively manipulate symbolic systems to express meaning, taking into account the various social and symbolic issues at stake in translation. In doing so, students do not blindly follow the so-called native speaker norm. They act as mediators between languages by mitigating possible offensive effects and sometimes intentionally deviating from such prescriptive norms.

Furthermore, SFL-based translation activities encourage students to critically reflect upon their own subject position, that is, upon how to express themselves with the use of symbolic forms such as language. Being "critical" is considered as an integral part of intercultural competence (Byram, 1997; Dervin, 2010; Kramsch, 2009b, 2011). The findings from this study provide

evidence for students' metacognitive awareness and for the reflection they apply to their own choice of words.

The findings of this study further suggest that SFL-based translation activities can promote descriptive and discursive understandings of culture even in the beginner/intermediate-level language classroom. The "fact-only" approach in teaching culture, that is, the transmitting of facts about culture, has been criticised for reinforcing essentialised interpretations of culture (Kubota, 2003). Yet, a descriptive and discursive presentation of culture creates challenges in the beginner/intermediate-level classroom due to a lack of knowledge regarding the target language. However, with the use of their own language(s), translation activities open up possibilities of such an approach in the beginner/intermediate-level language classroom in a relatively easy-to-implement way. Although the presentation of culture in a descriptive and discursive way may not necessarily lead to descriptive and discursive understanding among students, it could serve as "an important step toward challenging fixed and essentialised images of culture and language" (Kubota, 2003, p. 78).

Lastly, the findings of this study suggest that the potential is great for the use of SFL-based translation activities for other areas in the field of applied linguistics, including the teaching of grammar, development of (critical) literacy/literacies and teaching of politeness. This study represents a pioneering attempt to examine the possible uses of translation activities in the beginner/intermediate-level language classroom.

1.3. Overview of the Present Study

I first situate this study in the larger context of the field of applied linguistics in Chapter 2, according to three themes: (1) translation in language teaching; (2) intercultural competence; and (3) problems of beginner/intermediate-level language classrooms. I discuss how the recent appreciation of the role of own language(s) has led to a re-evaluation of translation. Then, I explain the increased importance of intercultural competence in the language classroom, and

present some theories for intercultural competence, including Byram's ICC model and Kramsch's symbolic competence. I suggest that translation can be an effective pedagogical tool for intercultural competence due to the interface that exists between interculturality and translation. Moreover, I criticise traditional beginner and intermediate language classes for their lack of cognitively challenging tasks and excessive focus on the memorisation and practicing of lexical/grammatical forms, and argue for the possible use of translation as a means to address these issues.

In Chapter 3, I lay out the theoretical dimensions of the study, that is, Systemic Functional Linguistics (SFL). I explain the basic concepts of SFL as applied in this study, including the interpretation of language as a form of social semiotic, and the idea of language as being inseparable from both its social context and its pedagogical usefulness.

In Chapter 4, I describe the three research questions, some key Japanese linguistic terms, the research design, participants, schedule, and the content of study sessions and other tasks that were carried out before and after the sessions. I also explain in detail the three analyses that were conducted to address the research questions.

From Chapter 5 to Chapter 7, I reveal the findings of this study, dividing them into three categories: (1) students' learning experiences during the study sessions; (2) changes in the students' performance before and after the study sessions; and (3) learning experiences of and outcomes for four focus students.

In Chapter 5, I analyse the learning experiences of the students, based on learning journals and audio-recorded interviews, using the ground theory approach. I present six theoretical concepts that were obtained from the analysis, that is, subjective dimensions, social dimensions, translation as a site of struggle and joy, other's stance, own stance, and (critical) reflection. With excerpts of the data, I explain how such concepts are interrelated, and how these concepts represent the learning experiences of students in this study.

In Chapter 6, I analyse translation products (i.e. the translated texts produced) and processes (i.e. the act of producing the translation) before and after the sessions. I focus on two translation tasks: an e-mail of refusal from Japanese to English and an e-mail of request from English to Japanese, and show how the students' translation products and processes changed before and after the sessions.

In Chapter 7, I present a close analysis of the four focus students, two of beginner level (Leila and Aysha) and two of intermediate level (Zhang Shu and Rhiannon), to demonstrate how different types of learning were observed in this study.

In Chapter 8, I discuss how the learning experiences and outcomes discussed in Chapter 5 to Chapter 7 relate to previous theories on intercultural competence, in particular, to Byram's ICC model and Kramsch's symbolic competence. I report the following three aspects of intercultural competence that SFL-based translation activities have the potential to develop: (1) reading and interpreting culture; (2) becoming a mediator and social agent; and (3) critically reflecting on own subject position.

In Chapter 9, I discuss the role and limitations of SFL-based translation activities for the development of intercultural competence. In doing so, I also discuss the relationship between SFL and intercultural competence, in order to highlight the role that SFL can play in the development of intercultural competence. In particular, I suggest the following potential benefits of SFL-based translation activities: (1) enabling students to become both analysers and active users of language; (2) placing students in the centre of learning; (3) providing cognitively challenging tasks at the beginner/intermediate-level language classroom; and (4) promoting a discursive and descriptive approach to culture.

In Chapter 10, I conclude by arguing that this study serves to open up discussion of possible uses of translation activities in beginner/intermediate-level language classroom for intercultural competence. Furthermore, I suggest the possible use of translation activities in other areas of

applied linguistics, including but not limited to grammar teaching, the development of (critical) literacy/literacies, and the teaching of politeness.

1.4. Definitions of Key Concepts

1.4.1. (SFL-based) Translation activities.

The term "translation" has been widely discussed in the field of Translation Studies. It can cover a wide range of meanings, including the general field of study, the text being produced (i.e. product) and the act of translating (i.e. process). For example, in the field of anthropology, the term "translation" is often used with reference to the interpretation of cultures (Geertz, 1983). As Hanks (2014) argues, translation is the process of generating interpretations and is "at the heart of language as a social form" (p. 33). The poet-diplomat, Octavio Paz, even claims that "language itself, in its very essence, is already a translation" (Paz, 1992, p. 194).

Translation is broadly understood to fall within the three categories proposed by Jakobson: intralingual (rewording), interlingual (translation proper), and intersemiotic (transmutation) (Jakobson, 1959/2000, p. 114). The focus of this study is mainly interlingual translation, which involves the process of transferring a written text in one given language into another.

Interlingual translation can also mean, in a very loose sense, all types of mediation between different languages such as the unplanned or contingent translation of words and sentences. This study only focuses on carefully planned translation activities, and not the contingent use of translation in classrooms. Translation as an activity takes place not in an ideal innocent site but in real social and political situations, and it is undertaken by students who have vested interests in the production and reception of texts across linguistic and cultural boundaries. Translation activities in this study refer to activities that include not only the act of translation itself but also all activities surrounding translation, including warm-up exercises before translation, classroom discussion, and reflection after the classroom in the form of homework. SFL-based translation

activities refer to translation activities that are planned and organised based on the principles of Systemic Functional Linguistics (SFL) (See Chapter 3 for a detailed discussion).

1.4.2. Culture.

The concept of "culture" has been of interest to a variety of disciplines, including sociology, linguistics, philosophy, literature, and anthropology. Different definitions are used based on the framework each study is using. Culture is frequently described as the values, attitudes, and conventions that are shared by a particular group or category of people. It serves as a mental guideline for people's thoughts and conduct. For example, Hofstede's famous dimensional definition considers culture a "collective programming of the mind that distinguishes the members of one group or category of people from another" (Hofstede, 1991, p. 5). This view conceptualises culture in an essentialist way, whereby people belong to or possess a particular culture A or culture B. Such rather static views on culture provide a convenient framework in the language classroom as language education is frequently concerned with the teaching of a singular "language," undertaken upon the assumption of a fixed "language" connected with a homogeneous "culture," such as "Japanese language" connected with "Japanese culture."

More recent studies have begun to move away from such an essentialist conceptualisation of culture to examine culture from a critical perspective (Holliday, 2011; Kubota, 2003; Piller, 2007). These studies argue, based on the postmodernist view, that culture is discursively constructed, dynamic and diverse. People do not belong to culture, but use specific configurations of semiotic resources to construct their identity (or subjectivity) (Blommaert, 2005, p. 207). Discourses on cultural difference are not really about a distinct cultural group, but they are discursively constructed and often serve to obscure relationships of inequality and difference (Piller, 2007). In this study, I retain the term "culture" in the critical sense highlighted above, i.e. as a non-essentialist, varied, dynamic, and discursive construct (Dervin & Liddicoat, 2013; Kubota, 2003).

1.4.3. Own language.

There are various ways to refer to language(s) that a student already knows. Commonly used terms include first language, mother tongue, and native language. However, all of these terms are somewhat problematic and fail to fully describe the languages that students know. For example, English, which was a shared language in the class, was not the first language or mother tongue of at least five out of 28 participants in my study. For some students, the language in which they are most confident was not always their mother tongue or native language. For this reason, although the terms above are widely used, this study adopts the term "own language" following G. Cook (2010, p. xxi) to refer to "the language which the students already know, and through which (if allowed) they will approach the new language" (G. Cook, 2010, p. xxii). In this study, "own language" refers to the students' first language, mother tongue, native language, in addition to other languages that they learned at home or through formal education.

Furthermore, defining what constitute "own language(s)" is a complex and controversial issue. Language is considered a social construct where boundaries are not fixed, but fluid and changing (Blackledge & Creese, 2010; Blommaert, 2007). For example, in this study, a student listed both "Scottish English" and "English" as own languages. Due to the complex nature of deciding what constitutes a language or languages, in principle this study respects the students' self-declared own language(s) when defining a language or languages.

1.4.4. Other terms.

There are some other problematic terms in this study, such as "English," "Japanese," and "beginner/intermediate-level." Considering recent discussion on language as a social construct (Blackledge & Creese, 2010; Blommaert, 2007), categorisation of a text as Japanese or English may also need to be scrutinised, especially when the text involves multiple codes (such as in the case of code-switching or when dealing with linguistic varieties within a "language"). As

Blommaert (2007) notes, the sociolinguistic spectrum of variation needs to be addressed whenever we judge a text to be in a certain language.

"Beginner/intermediate-level" is also an arbitrary term that can indicate different levels of proficiency. In the context of the current study, it specifically refers to the levels used at SOAS, University of London, for the students majoring in Japanese who study with beginner or intermediate level textbooks (see Section 4.4.2). Despite their debatable nature, this study uses these terms for practical purposes.

Chapter 2 Background

2.1. Translation in Language Teaching

2.1.1. Historical overview.

In this section, I will examine the historical use of translation in the language classroom. To the present day, translation has been widely used in language classrooms in which students share the same language (Jin & Cortazzi, 2011; Malmkjær, 1998). However, the role of translation in language teaching has not always been positively perceived in the field of applied linguistics. From the 19th century until the 1940s, the grammar-translation method was widely practiced in language classes (Benson, 2000). The grammar-translation method typically adopts a deductive approach in which a rule is first introduced and explained with examples; then students will practice it through translation of example sentences both from and into the target language (Jin & Cortazzi, 2011, p. 563). The curriculum is graded and sequenced, and translation practice in the classroom incorporates grammar and vocabulary that students have previously learnt (Jin & Cortazzi, 2011, p. 563). The purpose of this method is mainly to help learners read literary classics; communication in person with speakers of the target language falls beyond its scope (Colina, 2002).

The grammar-translation method has been held in low esteem ever since the 19th century Reform Movement, led by linguists such as Henry Sweet, who criticised its heavy focus on written language and neglect of fluency (G. Cook, 2010). Although the linguists of the Reform Movement did not dogmatically oppose the use of the students' own language(s), they strongly argued against the grammar-translation method (Hall & Cook, 2012, p. 275). Drawing on phonetics and phonology research, these reformists advocated the importance of spoken language and supported less rule-governed approaches to teaching and learning, focusing on fluency (Hall & Cook, 2012, p. 275). Their criticism of translation resulted in the development of the Direct

Method, in which the target language is used in a monolingual environment with attainment of native-speaker fluency as the ultimate goal (G. Cook, 2010, pp. 8–9).

Malmkjær (1998, p. 6) summarises the common arguments against translation as follows:

Translation
- is independent of the four skills which define language competence: reading, writing, speaking, and listening
- is radically different from the four skills
- takes up valuable time which could be used to teach these four skills
- is unnatural
- misleads students into thinking that expressions in two languages correspond one-to-one
- prevents students from thinking in the foreign language
- produces interference
- is a bad test of language skills
- is only appropriate for training translators

Opponents of translation claim that translation into and from the foreign language involves an unnatural use of both the mother tongue and the foreign language, and that it is a time-consuming, unnatural process which adversely affects students' communicative skills (G. Cook, 2010; Malmkjær, 1998). In addition, they consider translation to be a skill reserved for professional translators, different from the four main language skills of writing, reading, speaking and listening (Malmkjær, 1998). Translator training is to be reserved for advanced-level learners and separated from language acquisition classes. As Nord (2005) notes, "If translation is taught too early, i.e. before the students have reached a sufficient command of language and culture, translation classes will degenerate into language acquisition classes without the students (or the teachers) even realizing" (p. 211).

This severe criticism of translation led to the disappearance of any discussion of translation from mainstream language-teaching literature by the early 20th century (G. Cook, 2010, pp. 20–21), despite its continuous use in many language classrooms (Jin & Cortazzi, 2011). In the 1950s and 1960s, the audiolingual method, which originated in American army language programs

during World War II, became fashionable and dominant. This method is informed by behaviourism, which considers that all behaviours—including language learning—are trained through repetition of stimulus and response, and through positive or negative reinforcement. With an emphasis on speech, this method encourages the formation of good habits through the repetition of drills and pattern practice (Omaggio Hadley, 2000). It also has no place for translation, as translation was thought to interfere with language learning, slowing cognitive processing, and was thus considered a bad habit that had to be fixed. Although a complete ban of translation from language classrooms was unrealistic for many teachers, the use of translation was considered as a deviation from the ideal (Stern, 1992, pp. 280–281). Translation in this period was mainly discussed in the context of contrastive analysis to understand and prevent errors deriving from structural differences between the learners' first language (L1) and second language (L2) (Colina, 2002).

The above-mentioned behaviourist approach came into question in the 1970s upon the discovery of counter-evidence among learners; such as errors that could not be attributed to L1 transfer. Language acquisition was no longer seen as habit formation through repetition but as a modification of the internal system of the brain, and meaningful input was thought to help develop the learners' system of representation (Colina, 2002). This development has shifted the orientation of language teaching towards a meaning-focused approach (G. Cook, 2010). The natural approach developed on the basis of Krashen's input hypothesis proposes that learning can be promoted by focusing on meaning, rather than form, through comprehensive input (Krashen, 1985). Furthermore, the influential communicative approach, based on Hymes's communicative competence (Hymes, 1972), also emphasises the importance of communication of meaning in language learning. It uses meaningful and authentic activities, rather than a decontextualised focus on form. Despite their differences, these approaches share the underlying assumption that a monolingual environment resembling learners' L1 acquisition is the most effective for second language acquisition, and that the goal of learning is to become like a native speaker (G. Cook,

2010). Translation has almost no place in these approaches. Furthermore, the emergence of Translation Studies in the 1980s, which has attempted to establish the field in its own right, further separates translation from the language-teaching context (Carreres & Noriega-Sánchez, 2011).

However, since the 1990s, there has been a "social turn" (Block, 2003) and a "bi/multilingual turn" (Ortega, 2013) in the field of applied linguistics. Many scholars have begun to question and problematise the purity of standard language and the assumption that the norms of monolingualism and native speakers are accurate representations of reality (Firth & Wagner, 1997; Kramsch, 2009b, 2014; Larsen-Freeman, 2015; Ortega, 2013; Swaffar, 2006). Others have indicated limitations of learning based on the exchange of information, which characterises the communicative approach (Block, 2003; Kramsch, 2009b). This trend in the field of applied linguistics has raised doubts about the strict separation of the target language from students' own language(s) in the classroom, and has led to the recognition of the importance of those languages for pedagogical and political reasons. For example, V. Cook (2001) argues that use of the L1 can be useful for both teachers and students. He suggests some concrete examples for the use of L1 in the classroom, such as giving instructions and explanations of grammar and meaning, creating a link between L1 and L2; assigning learning tasks that require collaborative dialogue with other students; and developing L2 activities that include translingual practice such as code-switching[1]. Recent studies have reported positive effects of using students' own languages in the classroom for reducing anxiety and promoting a sense of unity (e.g. Auerbach, 1993; Brooks-Lewis, 2009; Cromdal, 2005). The suppression of students' own language(s) is also considered problematic from a political perspective (Phillipson, 1996), as the use of one's own language(s) has the potential to empower students. Stern (1992) also stresses the undeniable fact that a new language

[1] This term also requires careful consideration as code-switching implies going back and forth from one language (with one discrete linguistic system) to another, and thus, is not congruent with the idea of "translanguaging" (García & Li, 2014).

is learnt based upon students' previously acquired language(s), and that "[t]he L1-L2 connection is an indisputable fact of life" (p. 282).

Moreover, the theories of poststructuralism and social constructionism provide new insights into languages and cultures by viewing them as dynamic, complex, changing, and not fixed by national boundaries. The flexible use of several languages is increasingly recognised and even valorised, as conceptualised by such terms as "crossing" (Rampton, 1995), "translanguaging" (García, 2009; García & Li, 2014), "flexible bilingualism" (Blackledge & Creese, 2010), and "metrolingualism" (Pennycook & Otsuji, 2015). In this context, the goal of language learning has increasingly shifted away from the attainment of native-like competence. Students are instead encouraged to become "multicompetent language users" (V. Cook, 1999, p. 185), to negotiate and find a "third place" (Kramsch, 1993), or to serve as mediators between languages and cultures, using their linguistic and cultural repertoire (Coste et al., 2009). This shift in direction is reflected in policy documents such as the CEFR, one of the most influential language learning frameworks in Europe. CEFR proposes the development of plurilingual and pluricultural competence among learners, stating that the goal of language learning is not to gain native-like competence or achieve mastery of one or two new languages, but to expand a linguistic repertoire in which all languages have their place (Council of Europe, 2001, p. 5). In the U.S., the Ad Hoc Committee on Foreign Languages of the Modern Language Association of America (2007) published a report in 2007 in which it specified the desired outcome of language learning as being the development of "educated speakers who have deep translingual and transcultural competence," rather than the replication of "educated native speaker[s]" (p. 3). An increasing number of studies have attempted to actively incorporate several languages, including students' own languages, into the classroom environment (e.g. Cummins, 2007; García, 2011).

2.1.2. Revival of translation.

This development has also led to a reappraisal of the place of translation in the language classroom, both theoretically and empirically (Al-Kufaishi, 2004; Campbell, 1998, 2002; Carreres & Noriega-Sánchez, 2011; Jin & Cortazzi, 2011; Laviosa, 2014; Malmkjær, 1998; Olk, 2001; Pym, Malmkjaer, & Gutiérrez-Colón Plana, 2013; Scheffler, 2013; Tsagari & Floros, 2013; Vermes, 2010; Widdowson, 2003; Witte, Harden, & Ramos de Oliveira Harden, 2009). Duff (1989) argues for the place of translation in the language classroom both as a means to develop linguistic proficiency among students and as a skill in its own right. He (1989, p. 7) maintains that translation can invite speculation and discussion, as it does not normally provide a "right" answer. Duff (1989, p. 7) also maintains that translation prompts students to search for the most appropriate words to convey their intended meanings, thus enhancing students' accuracy, clarity, and flexibility. Moreover, he argues that translation can be used as a tool to explicitly draw students' attention to the difficulties that arise from the differences between languages, and that it is a valid and necessary skill in its own right.

A similar argument for translation in language teaching is provided by House (2009, pp. 63–65), as follows:

1. Translation clarifies meaning of foreign language items in an economical and unambiguous way by drawing upon learners' L1 knowledge, thereby helping the development of proficiency.
2. Translation increases learners' confidence and motivation to learn a foreign language, by reducing 'strangeness' of the new language.
3. Translation raises awareness of differences and similarities between the native and the foreign languages among learners and promotes explicit knowledge about the foreign language.
4. Language awareness promoted by translation leads to a greater cross-cultural understanding.
5. Translation activities going beyond pedagogical translations can become a means to promote communicative competence in a foreign language.

In her edited volume *Translation and Language Teaching: Language Teaching and Translation*, Malmkjær (1998, p. 8) argues that previous criticisms of translation are basically

directed against the grammar-translation method, and that translation practice produces interference but also raises awareness and controls such interference. She (1998) argues that translation is not independent of the other four skills at all but "depending on and inclusive of them, and language students who are translating will be forced to practice them" (p. 8). Her reasoning also exhibits an uneasiness with language teaching methodology of the 20th century, which typically searched for the "right" methods that would work for all students in all contexts (Nunan, 1991, p. 228). Some criticism of translation may indeed be justified for its focus on the over-use of the grammar-translation method as a main (and sometimes only) activity in the classroom. However, as argued by Nunan (1991, p. 228), it is important to develop classroom tasks that are tailored to the dynamics of each classroom and student, rather than adhering to one method or another. In this view, there is no reason to rigidly apply or reject one particular method, and translation can be one of many activities, each with its own role to play in the language classroom.

G. Cook (2010) argues that the objections to translation in language teaching are based on scientifically ungrounded assumptions that translation adversely affects students' fluency. From a broader educational perspective, he (2010) maintains that translation has a role to play from technological, social reformist, humanistic, and academic points of view. He argues that, technologically, translation is no longer a special activity for professional translators but is required in everyday situations. This means that students at all levels will encounter the need or opportunity for translation in their daily lives.

G. Cook (2010) also argues that translation in language teaching can be used as an instrument of social reform, leading to the empowerment and appreciation of students' own language(s). He (2010, p. 113) maintains that translation in language teaching generally supports and promotes understanding and awareness of difference. It promotes the equal status and opportunities between/among languages and helps to avoid and resolve conflicts (G. Cook, 2010, p. 113). His argument involves the same reasoning as those of Widdowson (2003) and Cummins (2007). For

example, from an English-teaching perspective, Widdowson (2003, p. 162) maintains that translation activities in the classroom can provide an opportunity for English to be taught without suppressing or denying the legitimate rights of less privileged minority languages.

The third potential of translation indicated by G. Cook (2010) relates to humanistic education. Humanistic education places importance on personal fulfilment for all students, and values students' own perceptions of whether their experiences have been successful (G. Cook, 2010, p. 120). Despite acknowledging the need for empirical studies, G. Cook (2010, p. 121) argues that translation may provide an intellectual challenge and aesthetic satisfaction for many students.

G. Cook (2010) also suggests that translation can serve an academic purpose. Translation frequently involves an academic discussion since it requires declarative knowledge about language(s) and the use of a metalanguage to explain and discuss languages (G. Cook, 2010, p. 121). It is true that translation has been criticised for its heavy focus on academic content that is divorced from the real world. However, it is necessary to question the assumption that having academic knowledge has no relation to practical skills (G. Cook, 2010, p. 122). Translation for academic purposes is consistent with recent criticism of the overemphasis on a communication-oriented approach in language teaching as detailed in Section 2.3 below (Phipps & Gonzalez, 2004).

Some of the theoretical arguments for translation discussed above have been supported by empirical studies. Translation has been described as a natural skill for people who live with several languages (e.g. Kern, 1994; Malakoff & Hakuta, 1991). For example, Kern (1994) examined learners' mental processing of words, phrases, or sentences in L1 (i.e. mental translation) while they were reading L2 texts. He found that translation was used by many learners as a strategy to reduce cognitive limits and facilitate meaning-generation and conservation. In this view, as argued by Stern (1992), "[t]he L1-L2 connection is an indisputable fact of life" (p. 282) at both the physical and mental levels.

Regarding the role of translation in motivating and empowering students, there are now some studies that report anecdotal evidence from students relating to the use of translation in the classroom (Bagheri & Fazel, 2011; Carreres, 2006; Cummins, 2007; Gyogi, 2013a; N. Kelly & Bruen, 2015; Scheffler, 2013). For example, Carreres (2006) surveyed university students and found that the vast majority of students reported that translation was helpful for the learning of vocabulary. University students in Bagheri and Fazel's study (2011) also considered translation in the classroom as a helpful tool through which to improve their writing skills. Similarly, Scheffler's study (2013) reported that Polish learners of English in secondary school considered translation from Polish into English as a useful and interesting activity, comparable to communicative consciousness-raising activities. Similar results were found in Gyogi's study on tertiary-level students, in which students reported translation as being helpful for improving communicative skills (Gyogi, 2013a). In addition to these opinions from students, there are some qualitative studies that indicate the usefulness of translation activity as a means of empowerment. For example, Cummins's study (2007) illustrates how a translation activity between Urdu and English helps both bilingual students and newcomers with low levels of English to actively participate in the classroom.

To summarise, translation is now widely recognised as a means of teaching language and as a skill in its own right. As noted by Laviosa (2014), it is now time to examine how theoretical insights and research findings can be incorporated into novel pedagogical approaches.

2.1.3. Pedagogical concerns over the use of translation activities.

Upon recognising of the potential role of translation, some scholars began to examine ways to incorporate translation activities in the classroom (Beaven & Álvarez, 2004; Carreres & Noriega-Sánchez, 2011; Colina, 2002; G. Cook, 2010; Elorza, 2008; González Davies, 2004; Källkvist, 2013; Károly, 2014; E.-Y. Kim, 2011; Laviosa, 2014; Leonardi, 2010; Machida, 2008, 2011; Olk, 2001; Stiefel, 2009; Tsagari & Floros, 2013). For example, E.-Y. Kim (2011) uses the

grammar-translation method to raise students' self-monitoring skills and audience awareness in an English composition classroom at a Korean university. There have also been attempts to approach translation in language teaching from various different perspectives, including those that stress language for communicative (Carreres & Noriega-Sánchez, 2011; González Davies, 2004; Olk, 2001) and intercultural (Beaven & Álvarez, 2004; Elorza, 2008; Gyogi, 2013b, 2015b; Stiefel, 2009) purposes. For example, González Davies (2004) suggests 70 innovative activities, 23 tasks, and three projects relating to the use of translation in classrooms for communicative purposes. Carreres and Noriega-Sánchez (2011) also propose several task-based translation activities that can support communicative classroom practices, based on their experiences in teaching translation courses at a UK university. Laviosa (2014) reports on translation activities that were developed based on Kramsch's symbolic competence (2009b) and the holistic approach to cultural translation advocated by Tymoczko (2007), for pre-intermediate, intermediate, and advanced students in the US and Italy.

Despite differences in the approaches taken, these scholars agree that translation in language teaching should not be limited to the grammar-translation method or the translation of isolated sentences; that instead, there are more creative ways to use translation in the classroom. For example, Leonardi (2010, pp. 82–83) identifies the following types of translation activities: (1) critical reading; (2) grammatical analysis and explanation; (3) vocabulary building and facilitating; (4) cultural mediation and intercultural competence development; and (5) communication (written and oral production). However, more studies that examine the learning process in depth are necessary in order to better understand the potentials and pitfalls of the use of translation.

Furthermore, the type and level of the students involved becomes an issue when considering the use of translation in the language classroom. As pointed out by G. Cook (2010), "the type, quantity, and function of translation activity must vary with the stage which learners have reached, with their age, and with their own preferences, learning styles, and experience" (p. 129). For

example, Machida's study (2008) shows how both students and teachers manifest a positive attitude towards the use of translation in the advanced-level second/foreign language class in an Australian university. Károly (2014) assigned a number of translation activities to second-year undergraduate students at a university in Hungary using a functionalist theoretical framework. The results achieved indicate that the functional approach can raise students' awareness of the relationship between language and context, thereby contributing to the development of students' cultural and textual awareness. However, it is uncertain whether this holds true for other contexts and types of students. In particular, translation activities may not be suited to beginner/intermediate-level students in the context of mixed-language classes, or in cases where the teacher lacks linguistic knowledge of the learners' language(s).

Another concern is the extent to which translation activities can be integrated into standard classroom activities. It is generally agreed that there is no single approach that is adequate for all learners in all contexts (Nunan, 1991). The integration of translation activities into the classroom requires striking an appropriate and effective balance with other language learning activities. Källkvist (2013) compares translation activities with four other grammar-focused tasks at a high-intermediate to advanced language course at a Swedish university. The results showed that translation tasks can encourage student-initiated interactions but that students tend to focus on vocabulary and pay less attention to the target L2 grammar. She concludes that translation may have an important, but limited, place in language education when students share a language. Further studies are required in this area through the examination of empirical data.

In summary, although the role of translation in language teaching has been undermined until recently, recent recognition of the importance of students' own language(s) has led to the re-evaluation of translation in the language classroom. Although there are increasing numbers of studies on translation in language teaching, there are still far too few to provide an understanding of its potentials and pitfalls, partly due to the lack of empirical data.

2.2. Intercultural Competence and Translation

2.2.1. Intercultural language learning.

In this section, I first examine the historical background of intercultural language learning, an area that is closely related to intercultural competence. I then discuss two influential theories of intercultural competence: Byram's intercultural communicative competence model and Kramsch's symbolic competence. After examining current issues regarding the introduction of activities aimed at the development of intercultural competence, I finally propose concrete arguments for the potential of translation in the development of intercultural competence.

Intercultural language learning, also called intercultural education, was developed in Europe in the 1980s mainly through debate on the teaching of culture, a core concept when discussing the "intercultural." In the past, teaching culture in language classes was concerned with a general knowledge of literature and the arts, which is also called the "big C" culture (Kramsch, 2013). In the teaching of the big C culture, cultural competence is understood in terms of the control of an established canon of literature (Liddicoat & Scarino, 2013, p. 19). Since the 1980s, an increased focus on communication and interaction has led to greater emphasis in academia on the small "c" culture, including native speakers' ways of behaving, their beliefs, and their values. Such teaching has frequently been criticised for its underlying assumption that "one language = one culture" (Kramsch, 2013) and that culture is static and homogeneous. In such teaching cultural competence is seen as a problem for language learning as students are thought to hold their own sets of values and beliefs, which become an impediment when attempting to understand and interpret the words and actions of an interlocutor from another culture (Liddicoat & Scarino, 2013, pp. 19–20). In this view, the purpose of learning is to develop cultural knowledge external to students' own culture, and such learning is not expected to affect a student's existing identity (Liddicoat & Scarino, 2013, pp. 28–29).

This presentation of culture in a fact-only, essentialised, and prescriptive manner has since been problematised by many researchers for its dichotomous conceptualisations of "us" and

"them," or "target culture" and "own culture," and its undermining of the diversity and dynamicity of cultures (Dervin & Liddicoat, 2013; Holliday, 2011; Kubota, 2003; Piller, 2007). Drawing on a poststructuralist and socio-constructionist approach, cultures are alternatively understood as being dynamic, diverse, emergent, and discursively constructed (Holliday, 2011; Kramsch, 2009c; Kubota, 2003). In this view, culture does not refer to the values and attitudes of a particular group or category of people, but relates to "an individual's subject position that changes according to the situation and to *the way he/she chooses* to belong rather than to the place she belongs" [italics in original] (Kramsch, 2009c, p. 245). Cultures are created through individuals' actions (or non-actions), in particular through their use of language, and through the social meanings that emerge in the moment-by-moment unfolding of interactions. Culture is not "a coherent whole but a situated process of dealing with the problems of social life" (Liddicoat & Scarino, 2013, p. 21).

From the above perspective, individuals have access to multiple group memberships, and cultural identities are not fixed within national boundaries, but fluid and constructed from participation in and interaction with groups of others (Liddicoat & Scarino, 2013, p. 21). This dynamic and fluid view of culture, not fixed by conventional boundaries such as language, nationality, or culture, opens up an intercultural perspective in language learning whereby learners' own cultures are affected and transformed by the process of learning (Liddicoat & Scarino, 2013, pp. 28–29). Liddicoat & Scarino (2013) suggest that the goal of learning from an intercultural perspective is to "decenter learners from their preexisting assumptions and practices and to develop an intercultural identity through engagement with an additional culture," through which "the borders between self and other are explored, problematized, and redrawn" (p. 29). According to Scarino (2008, p. 69), learners are given dual roles in such intercultural language learning: first, they must communicate meanings and experience different ways of making meaning between language and culture as "participant users" of the target language; and second,

they must reflect upon the exchange of meanings from different perspectives and contemplate their own values and those of others as "learners/analysers" of the target language.

2.2.2. Intercultural communicative competence.

With this historical background of intercultural language learning in mind, the following sub-sections involve a more concrete pedagogical discussion in the context of foreign language classrooms. In the discussion of intercultural language learning, attention is often given to the development of intercultural competence (Byram, Nichols, & Stevens, 2001; Lo Bianco, Liddicoat, & Crozet, 1999; Witte & Harden, 2011). The term "intercultural competence" emerged in the 1970s and 1980s as government, educational, and business representatives realised that successful communication required not only linguistic fluency but also intercultural readiness (Spitzberg & Changnon, 2009, p. 9). Since then, various efforts have been made to develop, validate, and refine definitions, theories, and models of intercultural competence, not only in the language teaching context, but also in various other contexts such as sales/service, health care, and immigration (Spitzberg, 2011; for review, see Spitzberg & Changnon, 2009).

Among a number of intercultural competence models, Byram's (1997) model of intercultural communicative competence (ICC) is one of the most influential models in language education, especially in Europe. Byram (1997, p. 7) argues that the success of interactions should be judged not only by the effective exchange of information but also by the establishment and maintenance of human relationships. According to Byram, intercultural competence operates in multiple facets of intercultural interaction:

> […] someone with some degree of intercultural competence is someone who is able to see relationships between different cultures - both internal and external to a society - and is able to mediate, that is interpret each in terms of the other, either for themselves or for other people. It is also someone who has a critical or analytical understanding of (parts of) their own and other cultures - someone who is conscious of their own perspective, of the way in which their thinking is culturally determined, rather than believing that their understanding and perspective is natural. (Byram, 2000, p. 9)

He distinguishes "intercultural competence" from "intercultural communicative competence," where the former refers to a general ability to interact in one's own language with people from another country and culture, whereas the latter relates to the ability to interact in a foreign language with people from another country and culture (1997, pp. 70–71). He gives five components of intercultural communicative competence (1997, pp. 49–53):

1. Attitudes (*savoir être*): curiosity and openness, readiness to suspend disbelief about other cultures and belief about one's own
2. Knowledge (*savoirs*): knowledge of social groups and their products and practices in one's own and in one's interlocutor's country
3. Skills of interpreting and relating (*savoir comprendre*): ability to interpret a document or event from another culture, to explain it and relate it to documents from one's own
4. Skills of discovery and interaction (*savoir faire*): ability to acquire new knowledge of a culture and cultural practices and the ability to operate knowledge, attitudes and skills under the constraints of real-time communication and interaction
5. Critical cultural awareness (*savoir s'engager*): ability to evaluate critically and on the basis of explicit criteria perspectives, practices and products in one's own and other cultures and countries

Byram (1997, p. 34) also proposes relationships between these five factors, as discussed and demonstrated in the diagram below:

	Skills interpret and relate (*savoir comprendre*)	
Knowledge of self and other; of interaction: individual and societal (*savoirs*)	**Education** political education critical cultural awareness (*savoir s'engager*)	**Attitudes** relativizing self valuing other (*savoir être*)
	Skills discover and/or interact (*savoir apprendre/faire*)	

Figure 1. Factors in intercultural communication.

According to Byram (1997, p. 33), "attitudes" and "knowledge" are considered as preconditions for establishing and maintaining human relationships, and are modified through the process of intercultural interaction. Intercultural interaction requires the mobilisation of "skills," that is, "skills of interpretation and relating" and "skills of discovery and interaction." "Critical cultural awareness" is placed in the centre of his ICC model as it "embodies the educational dimension of language teaching" (Byram, 2012, p. 9). Byram (2012) argues that "critical cultural awareness" is fundamental to students' education, and that the notion of criticality plays a key role (Byram, 2012). As the French word "*s'engager* [to engage]" suggests, "critical cultural awareness" is not a passive intellectual practice but plays an important role for critical engagement, both political and social, within one's own communities and societies as well as those of other countries (Byram, 2012).

His model has significant pedagogical advantages. First, it is developed from a pedagogical perspective and is reinforced by detailed advice on objective-setting. There are various models of intercultural competence that have been developed from the perspective of intercultural conflict training (Ting-Toomey & Kurogi, 1998) or global networks (Griffith & Harvey, 2001) (Spitzberg, 2011; for review, see Spitzberg & Changnon, 2009). Byram's theoretical model, however, is derived from a language teaching and learning context, and provides students the opportunity to position themselves in intercultural interactions as "intercultural speakers," expanding the interpretation of proficiency beyond the native speaker model. Byram's work has therefore been well received among researchers and teachers, especially in Europe, and has laid out the theoretical ground for the development of new and innovative teaching practices (e.g. Byram et al., 2001; Coperías Aguilar, 2007, 2009; Matsuura, Miyazaki, & Fukushima, 2012). For example, Matsuura et al. (2012) illustrate the development of Japanese textbooks in Hungary by incorporating Byram's model. The pedagogical orientation of his model facilitates its further design, implementation, and discussion.

Another strength of Byram's model is that it is compatible with the CEFR, one of the most influential language-learning frameworks in Europe (Council of Europe, 2001). Many classrooms in Europe have been implementing at least some elements of the CEFR, either encouraged by their institution or by their own wish to improve their teaching practices. Byram worked as an adviser to the Council of Europe, Language Policy Division, and his model works well in this framework. The CEFR describes four general competences: declarative knowledge (*savoir*), skills and know-how (*savoir-faire*), "existential" competence (*savoir-être*), and the ability to learn (*savoir-apprendre*) (Council of Europe, 2001). The differences between the two models are that (1) skills and know-how (*savoir-faire*) and ability to learn (*savoir-apprendre*) are integrated in Byram's model under "skills of discovery and interaction (*savoir faire*)," and (2) "skills of interpreting and relating (*savoir comprendre*)" and "critical cultural awareness (*savoir s'engager*)" are included in Byram's model but absent from the CEFR. The close relationship between the two frameworks facilitates the application of Byram's model in the language classroom together with, or with reference to, the CEFR.

Although Byram's model provides theoretical ground for innovative practices, as with any model, it has been criticised. One of the most serious criticisms it has received regards its conceptualisation of culture. Although Byram (1997, 2014) himself recognises the dynamicity and diversity of culture, his conceptualisation of culture has been criticised as a stable and discrete entity, based on national boundaries (Block, 2007, p. 119; Dervin, 2010; Risager, 2007). Dervin (2010) argues that culture in Byram's model is conceptualised as a tangible and homogeneous entity that has a life of its own, and his description of intercultural competence is monological and individualistic, without the consideration of an interlocutor. Likewise, Dervin and Liddicoat (2013) assert the need to avoid conceptualising culture as discrete and static, and to instead acknowledge the "varied, subjective and power-based constructions of lived experience" (p. 7). From the point of view of intercultural communication, Holliday (2009) also criticises the drawing of a clear line between "our culture" and "their culture," and maintains that "the success

of intercultural communication will not be modelled around the awareness of and sensitivity to the essentially different behaviours and values of the 'other culture,' but around the employment of the ability to read culture which derives from underlying universal cultural processes" (p. 2).

Furthermore, Block (2007, p. 119) points out that Byram's theoretical model assumes that conversational breakdowns in intercultural encounters are interpreted as misunderstandings caused by the lack of intercultural competence. However, Block (2007, p. 119) maintains that conversational breakdowns might be due to various other phenomena, including an interlocutor's refusal to conform to a social norm. Phipps and Gonzalez (2004) problematise the communication-skills-oriented view of Byram's model, and emphasise instead the lived experience of the "intercultural being," in order to draw attention to learners' experiences in their varied and multi-layered cultural realties. From a pedagogical point of view, Houghton and Yamada (2012, p. 22) point out the lack of a development path or didactic ordering in Byram's model. Byram (2012) himself argues that we need a model that represents linguistic and cultural competence, clarifying the relationship between the two. Considering these criticisms, alternative or revised models for intercultural communicative competence have also been proposed and discussed (e.g. Risager, 2007). For example, problematising the separation of linguistic competence and cultural competence in Byram's model, Risager (2007) introduces the concept of languaculture (a term she borrowed from anthropologist Michael Agar) to connect the two abilities.

Despite these limitations, Byram's ICC model is arguably one of the most influential models of intercultural competence, particularly in language education in Europe. As described above, it has opened up various innovative teaching practices that reach beyond a model that posits the native speaker as the final goal of language learning.

2.2.3. Symbolic competence.

Kramsch has also attempted to redefine communicative or intercultural competence from multilingual perspectives. Kramsch (2009b) criticises her own terms of "third place" (Kramsch, 1993) and "third culture" (Kramsch, 2009c), which she originally proposed to overcome the dichotomy between "own" and "other" cultures. She (2009b, p. 200) argues that its underlying presupposition of the existence of first and second places causes the "third place" to be interpreted as a hybrid position between the country of origin and the host country. According to Kramsch (2009b), such a conceptualisation is not appropriate for those who need to "navigate several symbolic systems and their cultural and historical boundaries" (p. 200). She (2009b, p. 200) further argues that this term ignores the symbolic nature of the "multilingual subject," a term coined by Kramsch and explained below. Although she does not mention Byram, her criticism of the terms "third place" and "third culture" can also be applied to Byram's "intercultural speaker" as both terms can be easily taken as locating a person between two cultures.

Kramsch (2009b) proposes the term "multilingual subject," in which "subject" roughly refers to "a learner's experience of the subjective aspects of language and of the transformation he or she is undergoing in the process of acquiring it," and multilingual subjects include "people who use more than one language in everyday life," whether inside or outside of the classroom (p. 17). Her concept of a multilingual subject is not limited to a country of origin or target culture and embraces the subject's personal trajectories within and across languages. Furthermore, based on the postmodern view of language, Kramsch conceptualises language use as "symbolic" in the sense that (1) "it mediates our existence through symbolic forms or signs that are conventional and represent objective realities" and that (2) "symbolic forms construct subjective realities such as perceptions, emotions, attitudes, and values" (Kramsch, 2009b, p. 7). For example, the English word "green" is a symbolic sign that denotes a colour in its referential and conventional meaning. However, it also constructs subject realities by evoking perceptions or emotions of calmness, relaxation, harmony or serenity. A multilingual subject who has several symbolic systems might

not share the same symbolic associations with so-called "monolinguals." The word "green" in English, for instance, might trigger uncomfortable feelings in a multilingual subject due to its phonetic similarity to unpleasant words in other languages. Kramsch (2009b) points out that language teaching has a tendency to focus on the referential meanings of a language and to overlook how such symbolic forms affect people's perceptions, emotions, attitudes, and values. She also uses the term "subject position" to refer to the way subjects position themselves in discourse, or, in her words, "the way in which the subject presents and represents itself discursively, psychologically, socially, and culturally through the use of the symbolic systems" (Kramsch, 2009b, p. 20). Kramsch also maintains that multilingual speakers can simultaneously occupy multiple positions, depending on the language they choose and other historical, cultural, and social factors that affect their language use.

From this multilingual perspective, Kramsch reframes "third culture" as "symbolic competence." According to Kramsch, the multilingual subject is defined by his or her development of symbolic competence, which includes the following abilities (Kramsch, 2009b, p. 201):

- an ability to understand the symbolic value of symbolic forms and the different cultural memories evoked by different symbolic systems.
- an ability to draw on the semiotic diversity afforded by multiple languages to reframe ways of seeing familiar events, create alternative realities, and find an appropriate subject position 'between languages', so to speak.
- an ability to look both *at* and *through* language and to understand the challenges to the autonomy and integrity of the subject that come from unitary ideologies and a totalizing networked culture.

Symbolic competence refers to the ability to understand not only the referential meaning of a word (i.e. symbolic representation) but also what words do and what they reveal about human interactions (i.e. symbolic action). Moreover, it is also related to what words index and what they reveal about social identities, individual and collective memories, and emotions and aspirations in

relation to other discourses (i.e. symbolic power) (Kramsch, 2011). Symbolic competence also includes the multilingual subject's capacity to open up alternative ways of seeing and representing himself or herself in reality and ability to find a place in which he or she wants to position himself or herself, in, through, and across languages. Furthermore, it involves the ability to critically examine and reflect upon the symbolic power that words carry by looking at and through language. According to Kramsch (2009b), symbolic competence can "open up multiple perspectives on historical and social realities and appropriately prepare them [i.e. language learners] for today's multilingual world" (p. 201).

Symbolic competence is a relatively new concept, and few practical examples of implementing this concept in a foreign language classroom have been demonstrated to date, especially compared to Byram's widely discussed ICC model. Thus, the discussion that follows is focused on literature on intercultural (communicative) competence. Yet it is also applicable to symbolic competence since, as argued by Kramsch herself (2009b, p. 199, 2011), symbolic competence does not replace previous discussions on intercultural competence but places them within a multilingual perspective.

2.2.4. Pedagogical concerns for intercultural competence.

To date, several studies have outlined specific pedagogical activities for the promotion of intercultural competence in and outside the language classroom. For example, Byram (1997, pp. 64–70) proposes three location categories for acquiring intercultural communicative competence: in the classroom, in the field, and while learning independently. According to Byram, the classroom allows students to learn the skills necessary for intercultural communication, such as skills of interpreting and relating documents and reflecting critically on their experiences. Fieldwork can be integrated into the curriculum and is especially useful for development of skills in real time, especially the skills of discovery and interaction. Independent learning is a part of life-long learning, which supports the personal development of learners, and can be implemented

subsequent to and simultaneously with the classroom and fieldwork. Other researchers propose ethnographic activities, designed to provide students with opportunities to develop intercultural competence (Colina, 2002; Corbett, 2003; Roberts, Byram, Barro, Jordan, & Street, 2001). The proposal of ethnographic activities is not intended to develop specialists in social anthropology but to equip learners with ethnographic skills that can be useful in intercultural interactions. Corbett (2003, pp. 116–117) argues that the systematic observation skills developed in ethnography allow students to deal with unfamiliar intercultural encounters and foster mediation skills. As a practical example, Roberts et al.'s (2001) book explains how ethnographic methodology can be utilised in a language degree program: introduction to ethnography, fieldwork during students' year abroad, and a report on the fieldwork written in the target language.

Researchers also emphasise the importance of a critical perspective when developing cultural/intercultural competence in the language classroom (Kramsch, 2009a). As described above, Byram (2012) considers critical cultural awareness to be crucial in his intercultural competence model, maintaining that it "embodies the educational dimension of language teaching" (p. 9). Although she does not use the term "intercultural competence," Kubota (2003, p. 75) proposes the following four conceptual models of critical approaches to teaching culture:

> (1) *descriptive* rather than prescriptive understandings of culture; (2) *diversity* within culture, which addresses notions such as diaspora and hybridity; (3) the *dynamic* or shifting nature of culture, which allows one to interpret cultural practices, products and perspectives in historical contexts; and (4) the *discursive* construction of culture – a notion that our knowledge about culture is invented by discourses, which requires us to understand plurality of meaning as well as power and politics behind cultural definitions. [italics in original] (Kubota, 2003, p. 75)

Thus far, several studies have used existing materials as resources for raising critical awareness among students (Kumagai, 2007; Kumagai & Fukai, 2009). Textbooks are value-laden and can never be truly neutral; they can, therefore, be explicitly explored and/or challenged rather

than taken for granted. For example, Kumagai and Fukai (2009) implemented a textbook revision project in which students compared and analysed their own knowledge with information gathered from a textbook and then revised the text accordingly.

Despite an increased interest in the development of intercultural (and symbolic) competence in foreign language classrooms, several practical concerns have been raised regarding its implementation. The first concern relates to the feasibility of the integration of activities aimed at the development of intercultural competence. Many teachers are required to cover a wide range of topics within a tight schedule, and often cultural competence is treated as secondary to linguistic competence (Zarate, 2003, p. 110). A good example of this is seen in the CEFR. The CEFR's objective is to develop plurilingual and pluricultural competence among learners, and it states that the goal of language learning is not to master one or two languages and become an ideal native speaker, but to develop a linguistic repertoire in which all linguistic abilities, including those acquired when learning a first language, have their place (Council of Europe, 2001, p. 5). However, the descriptors of the common reference levels, a scale describing what learners can do, are based on native speakers' intuitions (Byram, 2003, p. 12). In practice, researchers and educational institutions tend to see the common reference levels as competence levels and fail to discuss how to develop comprehensive plurilingual and pluricultural competence (Nishiyama, 2010, p. 29).

Furthermore, some researchers and teachers have questioned the feasibility of achieving the aim of intercultural competence in the foreign language classroom, that is, the ability to "develop an intercultural identity through engagement with an additional culture" (Liddicoat & Scarino, 2013, p. 29). Block (2007) maintains that the foreign language classroom provides few if any opportunities for the development of new subject positions mediated by the target language, or what he calls second language identities, because of first-language mediated baggage and interference. He argues that the only context that can facilitate such transformation of identity is prolonged and intensive contact with a society that uses that foreign language.

In addition, teachers are not necessarily trained in activities for intercultural competence, and these activities are often incompatible with existing national policies and teaching materials. In a study by Aleksandrowicz-Pędich, Draghicescu, Issaiass, and Šabec (2003), although the teachers of English and French surveyed appeared in effect to be teaching intercultural competence, none of them had studied intercultural communication in a systematic way. Furthermore, national guidelines for foreign language teaching are frequently based on binary distinctions between native culture and target culture (Kubota, 2003; Liddicoat, 2007). For example, Japanese educational policies that affect both foreign language learning in Japan and Japanese language learning outside of Japan, such as the policy of internationalisation (*kokusaika*), do not question what is meant by Japanese identity but rather focus on the spread of the understanding of Japanese among non-Japanese people (Liddicoat, 2007). Textbooks often include prescriptive descriptions of culture that are modelled around native speaker norms and do not recognise the diversity and dynamicity that exists within culture (Kubota, 2003).

The assessment of intercultural competence is another controversial and challenging issue. Some scholars have attempted to assess some of the dimensions of intercultural competence through multiple tests, culture-general assimilators (Korhonen, 2010), behaviour comparison before and after instruction (Liddicoat & Scarino, 2010), and continuous attitude scales and questionnaires (Korhonen, 2010). However, as Witte (2011, p. 105) argues, the development of intercultural competence is a process that learners will invest in throughout their lives, or at least for a long period of time, and it cannot be fully assessed in a small number of classes. Sercu (2010) also raises several concerns regarding the feasibility of assessing intercultural competence, including the difficulty of holistic testing, the objectivity of testing, the assessment methods of learners without explicit strategies, ethical concerns about the assessment of certain attitudes or personality traits, and the developmental stages in intercultural competence. These difficulties might make both researchers and practitioners reluctant to assess intercultural competence. However, one cannot ignore the undeniable risk that the absence of tests or assessment could lead

to the disappearance of intercultural competence from certain educational contexts due to strong "washback" effects, that is, the positive or negative influence of assessment on learning content. Sercu (2010) stresses the need for a more systematic development of reliable and valid assessment tools and curricula that could result in positive washback effects.

In summary, a number of researchers have proposed specific activities relating to intercultural competence, including some that aim to develop critical awareness. However, as briefly outlined in this section, despite an increased interest in intercultural competence, there is a range of practical issues regarding the implementation of activities in the foreign language classroom. These issues include feasibility, teacher training, and assessment.

2.2.5. Translation and intercultural competence.

Translation Studies shares some common themes with intercultural competence. Ever since Jakobson introduced the notion of "equivalence in difference" in 1959 (1959/2000), the notion of equivalence has been a central concern for Translation Studies. From this perspective, translation is about transforming text from the original language into the target language, and the source text and the translated text are considered to be equivalent. Following Jakobson's initial proposal, different types of equivalence have been proposed, including ones that emphasise close approximation to the source text (hereinafter, "source-oriented theories") and ones that focus on the effects they create in the target text (hereinafter, "target-oriented theories"). Formal equivalence (Nida, 1964/2000) and semantic translation (Newmark, 1988) are examples of the former, while dynamic equivalence (Nida, 1964/2000) and communicative translation (Newmark, 1988) are examples of the latter. Throughout the course of discussion on equivalence, there has been a shift from source-oriented theories to target-oriented theories. Especially since the 1980s, translation has come to be perceived as much more than the equivalence of words or texts produced in two languages. Gentzler (2001, p. 70) summarises the two most important theoretical developments in Translation Studies in the 1980s and 1990s as (1) a shift from source-oriented

theories to target-oriented theories and (2) an inclusion of cultural factors and linguistic elements in translation training models.

The functionalist approaches have pioneered this shift towards incorporating cultural factors (Gentzler, 2001, p. 70). One of the most well-known approaches is *skopos* theory (Vermeer, 1989/2000). This theory challenges the notion of equivalence by focusing primarily on the *skopos*, the Greek word for aim or purpose, of the translation. Going beyond faithfulness and free translation, this theory considers translations to be true if they achieve the aim of communication (Vermeer, 1989/2000). Such attention to culture is also illustrated by Even-Zohar's (1990) polysystem theory and Toury's (1995) descriptive translation studies, which situate translated texts within the socio-historical contexts that the translation bridged. For example, Toury (1995) considers that the translator's decisions are influenced by socio-cultural constraints specific to culture, society, era, and norms.

Such a shift gives more leeway to translators, instead of limiting their role to the subservient production of an equivalent of the source text. Translators are increasingly seen as bicultural experts (Schulte, 1988) or cultural mediators who negotiate various signals, contexts, and stances for their target readers (Katan, 1996, 2009). Schulte (1988) argues that the translation process is placed somewhere between the source language and target language and can be used to develop not only bilingual experts but also bicultural experts. Translators, who are the products of a certain culture at a historically situated point in time and carry their own cultural baggage, negotiate and make the text culturally compatible by evaluating it from the perspective of a reader in the target culture. Translators are considered to play a key role in intercultural encounters. However, their role is not always a positive one: translation activities have the potential to promote intercultural understanding between cultures, but they can also raise barriers to such understanding. The translator might mitigate or intensify what is being said, present the writer in a particular way, or alternatively appease or irritate the target audience through omissions, additions, or other changes to the text (Davies, 2012, p. 377). Many researchers have emphasised

the need for developing intercultural competence among translators in order to enable them to communicate between members of different cultures (Katan, 2004, 2009; D. Kelly, 2007; Nord, 2005; Schäffner, 2003). For example, D. Kelly (2007, p. 134) includes cultural and/or intercultural competence as one of the seven areas of translation competence.

One can easily see the similarity and interplay between this conceptualisation of translators as "bicultural experts" (Schulte, 1988) or "cultural mediators" (Katan, 1996, 2009) and as Byram's "intercultural speakers" (1997). Both require intercultural competence, allowing them to mediate between languages and cultures. Considering this overlap, a small number of studies have begun to explore translation as an activity that could develop aspects of intercultural competence among language learners in language classrooms (Beaven & Álvarez, 2004; Elorza, 2008; Stiefel, 2009). For instance, Beaven and Álvarez's (2004) study shows that translation makes students aware of the cultural knowledge encapsulated in language, requires students to engage with the concepts, ideas, values, and attitudes of a foreign culture, and encourages them to revise these aspects of their own culture.

Furthermore, in the 1990s, Translation Studies showed an increased interest in culture, with some scholars proclaiming a "cultural turn" (Lefevere & Bassnett, 1990). Lefevere and Bassnett (1990, p. 11) argue that translation as an activity is always doubly contextualised in both the target culture and the source culture, since the text has a place and a history in both cultures. The translator, then, is portrayed as "a creative artist mediating between cultures and languages" (Bassnett, 2002, p. 9). Furthermore, poststructuralist and postcolonial theories focus more on how translation is intertwined with class, ideology, and gender and how power is reflected in, and established, maintained, or resisted by translation by exploring multiple meanings and historical contexts (Niranjana, 1990; Spivak, 1993/2000; Venuti, 1995). The dimension of power exists not only in discourses of power, but is also inherent in translation itself, that is, in the relationship of the translator to the author, source text, and translated text (Tymoczko & Gentzler, 2002, p. xxviii). For example, Venuti (1995) proposes the notions of domestication, which renders

translation natural and easy to read for the target audience, and foreignisation, which makes the translated text alien and unnatural for the target readers by bringing forth the foreign nature of the text. He argues in favour of foreignisation, claiming that it makes readers struggle with the text and "restrain[s] the ethnocentric violence of translation" (Venuti, 1995, p. 20). These poststructuralist and post-colonialist theories problematise the partiality of translation and emphasise the agency of translators, arguing that translation is "not simply an act of faithful reproduction but, rather, a deliberate and conscious act of selection, assemblage, structuration, and fabrication – and even, in some cases, of falsification, refusal of information, counterfeiting, and the creation of secret codes" (Tymoczko & Gentzler, 2002, p. xxi).

Such views echo recent studies in intercultural competence (or intercultural/cultural language teaching) that investigate the dimension of power and necessity for a critical perspective, as informed by poststructuralist theory (Dervin, 2010; Kramsch, 2009b, 2011; Kubota, 2003). Using language is not simply a communication of referential meanings, but is closely related to the dimension of power. For example, as described above, Kramsch (2011) uses the term "symbolic power" to explain the function of language to index identities and memories. In this view, students are expected to critically reflect upon symbolic power and to use such symbolic power to present themselves and construct an alternative reality, rather than blindly following the norms of native speakers. Kramsch (2012, p. 184) maintains that pedagogy that sensitises students to translation of various kinds from the very start of learning is important for the development of multilingual subjects.

In this section, I explored the historical background of intercultural language learning, explaining the shift in focus from the understanding of other cultures to the development and nurturing of students' new interculturality. After introducing Byram's ICC model and Kramsch's symbolic competence, I examined various issues relating to the development of intercultural competence in the language classroom, including feasibility and assessment issues. As detailed above, translation activities are able to serve as pedagogical tools for intercultural competence

because of the interface that exists between translation and intercultural competence. Considering the dimension of power at work in translation at various levels (Tymoczko & Gentzler, 2002), translation activities can also provide a critical perspective, which is an essential component of intercultural competence. In this study, I therefore examine possible translation activities for intercultural competence in the language classroom, especially for beginner/intermediate-level students, for reasons that will be described in the next section.

2.3. Problems in Beginner and Intermediate Language Classrooms

Traditionally, the educational aims of language teaching for tertiary-level education are academic, cultural, and humanistic ones (Jin & Cortazzi, 2011, p. 559). Students are expected to develop their analytical skills, knowledge about other peoples and cultures, and their sensitivity to humanity by learning grammar, reading L2 literature, and learning about L2 culture (Jin & Cortazzi, 2011, p. 559). However, language teaching has assumed a more practical orientation in recent years. It has been pointed out that recent language teaching at the tertiary-level in the UK emphasises practical skills-based teaching for vocational purposes (Houghton & Yamada, 2012). The cumulative learning of grammar structures and development of productive skills are emphasised in the classroom, with little attention paid to abstract topics or imaginative literature (ibid, p. 34). This type of skills-focused learning has also been observed in the Japanese language context (Hosokawa, 2010; Kubota, 1996).

This tendency is particularly true in beginner and intermediate courses (Houghton & Yamada, 2012; Kern, 2002; Maxim, 2006; Swaffar, 2006). Such courses emphasise language use for everyday social interactions, with significant attention paid to memorisation and the practise of forms (Kern, 2002). They do not typically include cognitively challenging tasks, and students frequently engage in collaborative tasks in a warm and supporting learning environment (Kern, 2002). In contrast, advanced courses typically stress formal and literary usage, encouraging the development of analytical and synthetic ability (Kern, 2002, 2003). They are content-based and

organised around lectures on and discussions of particular texts or topics, allowing students to engage in critical discussion and formal oral presentations (Kern, 2002).

Several concerns have been raised in response to such practical-oriented language courses, especially at the beginner/intermediate level. First, although the improvement of language skills is one of the most important goals of language teaching, too much focus on skill-learning limits the role of language teaching in higher education. In this context, language classrooms become merely places to improve language skills, where students obtain linguistic knowledge and cultural facts. However, language teaching can involve much more than developing knowledge and skills per se, as shown in the above discussion on intercultural competence. Phipps and Gonzalez (2004, p. 33) argue that this functional and practical emphasis, with its prioritisation of cost-effectiveness, transforms languages into "commodities," and may deprive students of opportunities to enrich both themselves and their relationships with others. In the context of Japanese language teaching, Hosokawa (2010) cautions that the recent overemphasis on Japanese language proficiency undermines opportunities for the personal development of each individual student.

Second, because of the split between beginner/intermediate and advanced level language courses, students are often ill prepared for advanced courses, where they need to deal with a higher level of abstraction and ambiguity (Maxim, 2006). For instance, the reading instructions given in beginner/intermediate-level language classrooms primarily concern a literal comprehension of the text. Beginner/intermediate-level courses often use simplified and artificial texts, forsaking the richness of content and textual features found in authentic texts (Kramsch, 1993). Therefore, students are not accustomed to literary critiques and the analysis required at an advanced level with the use of authentic literary texts (Kern, 2002; Maxim, 2006). Kern (2002) stresses the need to bridge the gap by including more cognitively demanding (but linguistically possible) tasks from the beginning and by encouraging students to reflect critically on communication in all of its forms.

One might argue that beginner/intermediate-level learners lack the required proficiency in the target language to engage in such cognitively challenging tasks. However, the infeasibility of cognitively challenging tasks at the beginner/intermediate-level may be more assumed than proven. Maxim's (2002) study on the integration of a 142 page romance novel in a beginner German classroom shows that (1) even beginner students could read an authentic text in the first semester; and (2) the performance of these students on the department tests and post-test was similar to those of the comparison group.

Moreover, the underlying assumption for such an argument seems to be the exclusive use of the target language in the classroom. It may be true that cognitively challenging tasks such as critical discussion might not be suitable for beginner/intermediate-level students if it is done in the target language. However, adult students with developed cognitive abilities can engage in these tasks using their own language(s). In other words, the use of one's own language(s) in the classroom may bridge the gap between beginner/intermediate and advanced level language courses, especially in classrooms in which students do share a common language.

Translation activities can provide students with cognitively challenging tasks using their existing linguistic repertoires. Translation of even simple vocabulary can remap students' experiences. For example, the English word "wife" can be translated in various ways into Japanese including *okusan/okusama* (lit. "inner area of the home," normally used for wives of other men), *kanai* (lit. "inside the home," the normative term to refer to one's wife), *waifu* (a loan word from English, used by younger men), or *tsuma* (the most common term for wife) (Pizziconi, 2011, p. 58). The examination of the subjective realities and social meanings evoked by these words can create a learning opportunity for beginner/intermediate-level students. Discussion of the translation of even the single word "wife" in various contexts could generate critical discussion of gender ideologies and the positioning of the students themselves in a particular context. Similarly, a sentence such as "I am a student" can become a cognitively challenging task. It can be translated in more than 20 ways into Japanese depending on the context because of the

rich variety of pronouns and sentence-final particles in Japanese. As G. Cook (2010) suggests, translation can be an intellectually stimulating task that contributes to both humanistic and academic education. The integration of these cognitively challenging tasks in a balanced manner may not be detrimental to the overall development of proficiency.

2.4. Summary of Chapter 2

In this chapter, I have reviewed the background of my study by addressing three themes: (1) translation in language teaching; (2) intercultural competence; and (3) beginner/intermediate-level language classrooms. As described above, in this study, I examine the use of translation activities in the language classroom, considering recent debates that challenge the native-speaker model and argue in favour of a re-evaluation of translation. As mentioned in this chapter, despite a growing number of studies arguing for the use of translation in language teaching, there is still an insufficient number of empirical studies that investigate how translation can be used in the classroom. In particular, my study focuses on translation activities for intercultural purposes, reflecting the increasing interest in intercultural competence in the globalised world. There has been an intense debate on how to develop students' intercultural competence in the language classroom, and some theoretical models have already been developed, including Byram's ICC model and Kramsch's symbolic competence. Translation activities have the potential to develop students' intercultural competence in the language classroom because of shared concerns between translation theories and intercultural competence, such as the mediation of cultures and languages and an awareness of power relationships. In addition, I set out to focus on beginner and intermediate students because of the characteristic lack of cognitively challenging tasks designed for beginner and intermediate students. In short, the purpose of this study is to look specifically at how translation activities can be used for the development of intercultural competence in beginner and intermediate language classrooms.

Chapter 3 Theoretical Framework

3.1. Systemic Functional Linguistics (SFL)

Translation activities for intercultural purposes cannot simply consist of translation practice alone. They should be embedded in a theoretical framework to enable students to make informed decisions. For this reason, in this study, I draw on Systemic Functional Linguistics (SFL) to direct students' awareness to the link between language and social context. SFL is a functional theory pioneered by M. A. K. Halliday and influenced by scholars including the linguist J. R. Firth, the anthropologist Malinowski, and the members of the Prague School. Over the past several decades, SFL has been further developed by Halliday and other SFL scholars including Ruqaiya Hasan, Jim Martin, and Christian Matthiessen.

The main theoretical principles of SFL that underpin this study are the following four principles, which draw from both Halliday and other SFL theorists:

Principle 1: Language is a form of social semiotic, and language use fulfils a range of social functions.

SFL views language as a social semiotic system and language use as functional (Halliday, 1985; Halliday & Matthiessen, 2004). Language is a systemic resource for the creation of meaning, or what Halliday calls "meaning potential"; i.e. it functions to create meaning (Halliday, 1991/2007). The process of using language is a semiotic process, through which people select resources from within the systems of grammar and lexis that are available in a given language (Halliday, 1985; Halliday & Matthiessen, 2004). According to SFL, people create meaning through the exchange of symbols in shared contexts and situations (Halliday & Hasan, 1985; Halliday, 1991/2007). For Halliday (1993), language is not a "domain of human knowledge" but an "essential condition of knowing, the process by which experience becomes knowledge" (p. 94).

In other words, language is inherent to the living experiences of individuals in a society and culture. Furthermore, language has multi-functionality, simultaneously serving more than one social function. Language interprets experience and facilitates the development of human relationships at the same time. In Halliday's (1988/2007) words, "Every language is both a means of understanding one's environment (building up a picture of reality that makes sense of your experience), and a means of controlling, or at least interacting with, other people" (p. 345).

Principle 2: Language is inseparable from social context.

Another characteristic of SFL is its focus on the social nature of language use. According to SFL, meanings are construed in and influenced by their social context, and language is inseparable from its social context. There are two types of contexts in SFL: the context of situation and the context of culture (Halliday, 1991/2007). The context of situation is related to language in actual use; it is the social context that lies behind each instance of language use (i.e. specific texts and their component parts) (Halliday, 1991/2007). The context of culture is related to language as a system (Halliday, 1991/2007). As described above, language is considered as a social semiotic system under SFL, and people choose resources from this system when they communicate. The context of culture is the context that lies behind the system of language (i.e. its lexical items and grammatical categories). It should be noted that culture here is not limited to the popular notion of culture as defined by one's national or ethnic origin. The context of culture for language activities is "those features of culture that are relevant to the register in question," and SFL assumes that all people simultaneously participate in many cultures (Halliday, 1991/2007, p. 285). Language and context exist in a dialogic relation, as summarised in Figure 2.

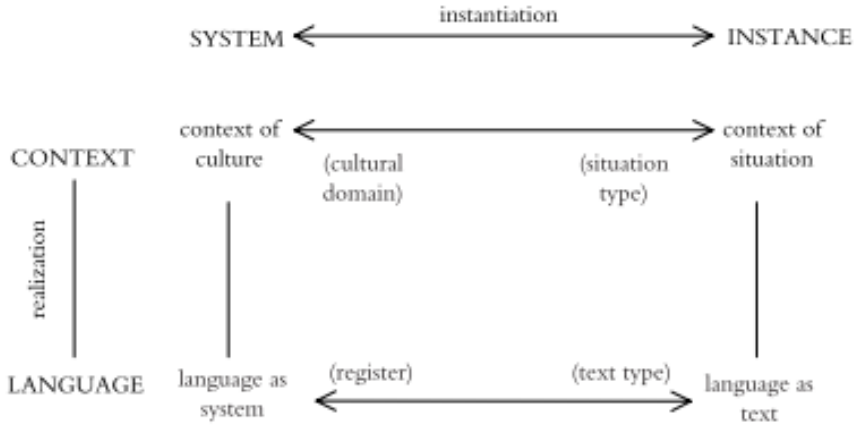

Figure 2. Language and context, system and instance (Halliday, 1991/2007, p. 275).

The system is the potential that lies behind all possible instances. Each context of situation is both construed by and constructed through each instance of language in use (language as text) (Halliday, 1991/2007, p. 282). Not only does social context condition language, but language use also defines the context. Each instance of language in use (i.e. specific texts and their component parts) is taken from a system of language, that is, all potentially possible instances of language. Just as the system of language is instantiated through each instance of language in use, each context of culture is instantiated through each context of situation.

Martin (2010) further develops Halliday's view by suggesting that the context of culture roughly corresponds to genre. Genre can be defined as a staged activity with social purposes in which speakers participate as members of culture (Martin, 2010). Such activities include everyday activities including shopping, applying for jobs, making reservations, inviting someone over, and so on. On the other hand, the context of situation is closely related to register, which can be defined as "the configuration of semantic resources that the member of a culture typically associates with a situation type" (Halliday, 1975/2009, p. 182). For example, when a person invites someone over for dinner, their semantic choices may differ depending on, for example, the dinner menu, the relationship between the interlocutors, and the channel of communication (such

as by e-mail or in person). Semantic options differ from context to context, and the context is thus likely to influence what grammar and vocabulary people use (Halliday, 1978/2007, p. 181).

Principle 3: Language is expressed through strata, or levels, and functions to serve a range of social purposes within its contexts.

One of the characteristics of SFL is that it formulates a systematic link between context and language. Figure 3 represents how language and context are stratified. The levels include (1) the context plane, including both context of culture and context of situation (register and genre in Figure 3); (2) the content plane, that is, the potential meanings that can be created by language, including (discourse-)semantics and lexicogrammar (semantics and lexicogrammar in Figure 3) and (3) the expression plane, that is, the way language is expressed, including phonology, graphology, and phonetics (Halliday & Matthiessen, 2004).

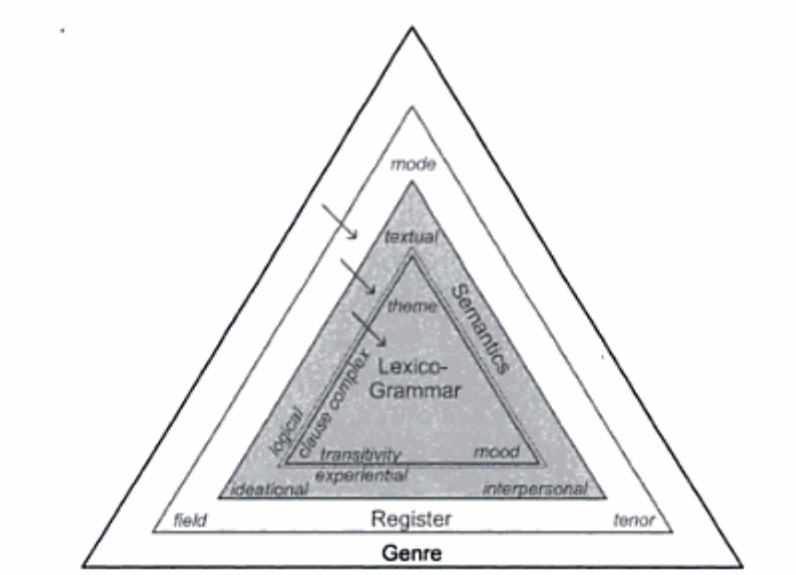

Figure 3. Context, semantics, and lexicogrammar (Eggins, 2004, p. 112).

The context of situation is related to the following three register variables: field, tenor, and mode. Although there are different interpretations of these three variables, I will use Martin's definitions, as presented below (2010, pp. 16–17):

- **Field** refers to what is going on, where what is going on is interpreted institutionally in terms of some culturally recognised activity (what people are doing with their lives, as it were). Examples of fields are activities such as tennis, opera, linguistics, cooking, building construction, farming, politics, education and so on […]
- **Tenor** refers to the way you relate to other people when doing what you do. One aspect of this is status. Our society, like all other human societies we know of, is structured in such a way that people have power over one another. This power is of various kinds: mature people tend to dominate younger ones, commanding their respect; bosses dominate employees; teachers dominate students and so on. […]
- **Mode** refers to the channel you select to communicate - the choice most commonly presented is between speech and writing. But modern society makes use of many additional channels: blogs, Facebook, YouTube, SMS messages, e-mail, telephone, radio, television, video, film and so on, each a distinct mode in its own right.

These three register categories both define, and are defined by, the content plane, which is further divided into the semantics stratum and the lexicogrammar stratum. In the content plane, the semantics stratum is placed above the lexicogrammar stratum (Thomson & Armour, 2013). The semantics stratum relates to how language is used to create meaning and is categorised into three metafunctions, or "functional components of the semantic system" (Halliday, 1975/2009, p. 183).

The first is the ideational metafunction, which refers to how language is used to represent reality; the main correspondent contextual factor is the field dimension of the context of situation. The ideational metafunction is further divided into experiential and logical meanings. The experiential meaning of a clause construes a model of experience (Halliday & Matthiessen, 2004), or to put it simply, "who did what to whom in what circumstances" (Thompson, 2013, p. 32). Experiential meaning is expressed through process types, or the system of Transitivity (that is, verbs such as "walk," "laugh," "approve," and "be"). Experiential meaning serves to configure participant roles at the lexicogrammar level. Logical meaning construes logical relations between clauses and is typically expressed through conjunctions such as "and," "or," and "then." Logical meaning works together with experiential meaning to express ideational meaning (Eggins, 2004; Halliday & Matthiessen, 2004; Thompson, 2013).

The second metafunction is interpersonal, which is related to how language is used for interaction between people, and thus, is mainly associated with tenor at the context level. The interpersonal meaning in the clause construes how the speaker negotiates meanings with the interlocutor, focusing on the system of Mood at the clause level. The system of Mood includes the choice between interrogative or declarative forms and various means of expressing modality (Eggins, 2004; Halliday & Matthiessen, 2004; Thompson, 2013).

Finally, the textual metafunction refers to how the text is organised as a message and is mainly determined by, and construes, mode at the context level. Textual meaning is realised by patterns of thematic choices at the clause level (Eggins, 2004; Halliday & Matthiessen, 2004; Thompson, 2013). The semantic and lexicogramma levels are expressed through the system of phonology/graphology (Eggins, 2004; Halliday & Matthiessen, 2004; Thompson, 2013).

This systematic stratification of language demonstrates the connection between context and content: the context of situation is realised through metafunctions in the semantic stratum, which is in turn realised through the lexicogrammar. Then, the content produced through this process is expressed through speech and writing.

Principle 4: Language learning is a semiotically mediated activity in which learners extend and refine their meaning-making resources.

Although little has been said regarding second language development in SFL theory (Armour & Furuya, 2013), from the perspective of SFL, learning a language is a semiotically mediated activity in which learners extend their meaning-making resources and progressively elaborate them, by adding and refining semantic differentiation (Halliday, 1988/2007). Just as typical speakers of a language do, language learners make choices using their linguistic repertoires in order to fulfil the needs of their social environments, and their choices are embedded within and constrained by the context that they are in. Language is a resource for social action, wherein text and context are closely related to each other. Thus, one of the roles of education is to enable

learners to predict the text from the context, as well as the context from the text (Halliday, 1991/2007, p. 289).

In addition, SFL considers language and content as inseparable. Halliday (1988/2007) argues that it would be more helpful to consider language as reality construction, or "the representation of experience in the form of knowledge" (p. 346), rather than dividing language (learning language) from content (using language to learn) as follows:

> Language is not the means of knowing; it is the form taken by knowledge itself. Language is not **how we know** something else, it is **what we know**; knowledge is not something that is encoded in language — knowledge is made of language [bold in original] (Halliday, 1988/2007, pp. 346–347)

Language learning is not a skill to be acquired through decontextualised exercises. Rather, it requires learning how to both speak and interpret in novel ways in order to participate in new social worlds.

3.2. Applications of SFL

SFL provides the theoretical basis for activities in a wide range of language-related fields, including language teaching, translation, discourse analysis, and computational linguistics. The present study draws on SFL to develop translation activities for intercultural development to be used with beginner and intermediate students of Japanese for the following reasons.

First, SFL is an "education-friendly" theory (Byrnes, 2009) that enables translation activities in the classroom to be expanded beyond the consolidation of grammatical and lexical items. SFL focuses on the functions of language, that is, on how language is used in a social context. As stated by Halliday (1985), language is not "a system of forms, to which meanings are then attached," but "a system of meanings, accompanied by forms through which the meanings can be realized" (p. xiv). SFL allows students to examine how language is used to create meaning within particular subject areas, particular settings involving different participants, and particular

channels of communication. Identifying and analysing a text from an SFL perspective allows students to reflect upon the meaning and power of specific linguistic choices. It also encourages them to think about how to express themselves: what language they would choose and what meaning would be created through that choice. SFL can take classroom activities beyond the traditional preoccupation with grammatical correctness at the clause level to a more realistically applicable focus on the question of how to choose language resources in a given social context to best achieve the communicative task at hand.

Furthermore, register, one of the central notions of SFL, provides links between linguistic choices, the communicative functions of a text, and the contextual factors behind that text. For Halliday (1993), language learning is not one kind of learning among many other types of learning; language learning is the foundation of learning itself. Language learning is essentially rooted in the context of situation and vice versa. SFL offers a range of analytic tools with which to investigate the relationship between language choice and social context.

Developing awareness of register categories (i.e. field, tenor, mode) and how they affect linguistic choices would be of pedagogical value for the development of intercultural competence. For example, encouraging awareness of the tenor dimension in translation activities would draw students' attention to the target reader (often with a different background) of the text, and make them consider how they might convey the messages and feelings expressed by the source text from one language to another. Developing such awareness would enable students to discuss the social and cultural consequences of their word choices, and prompt them to consider the similarities and differences between the two languages. Dervin and Liddicoat (2013) argue for the integration of linguistics into intercultural language learning, warning that the removal of language from intercultural language learning could lead to the trivialisation of the intercultural project. Application of SFL would facilitate linguistics-focused activities for developing intercultural competence because of the link it recognises between language and social context.

Second, SFL creates further links between Translation Studies and language pedagogy by way of its impact and applications in both fields. SFL was based on ideas about language and language use that Halliday cultivated through his experience of learning and teaching a foreign language. SFL's strong educational orientation is well recognised, and SFL has been applied to the teaching of both L1 and L2, especially for the development of literacy skills (Achugar, Schleppegrell, & Oteiza, 2007; Byrnes, 2002, 2006; Christie & Unsworth, 2005; Martin & Rose, 2005; Ramzan & Thomson, 2013; Walker, 2010; Wallace, 2003).

For example, genre theory was developed through an SFL framework by Martin and his colleagues in the 1980s and 1990s and has since been applied to classrooms in many places, especially in Australia. In the genre-based literary approach, the target text is analysed as a "genre," or as a sequence of stages, which are explicitly identified and taught in order to improve students' literacy skills (Christie & Unsworth, 2005). This approach was initially developed for disadvantaged school children in an L1 context but has also been applied to second/foreign language classrooms in a variety of forms (e.g. Achugar et al., 2007; Hyland, 2007; Kumagai & Iwasaki, 2016; Ramzan & Thomson, 2013). Byrnes (2002) argues that SFL can be useful in linking language use, language acquisition, and literary cultural studies in foreign language classrooms. Byrnes (2002, p. 124) maintains that the acquisition of multiple literacies through SFL accords well with the recent notions of "multi-competent language users" (V. Cook, 1999) and "intercultural speakers" (Byram, 1997).

SFL has additionally provided the theoretical foundation for various theories of translation, including those developed by Catford (1965), House (1997, 2006), Hatim and Mason (1997), and Baker (1992). Halliday (1992, p. 15) considers that translation is also a creation of meaning, although a guided one. According to Halliday (1992, p. 16), translators constantly make decisions regarding the relevant context within which the equivalence of function is created. Drawing on SFL, Catford (1965) develops the notion of translation shift, considering language as communication that is embedded in context and operates at various levels (such as grammar,

phonology, and graphology) and various ranks (such as sentence, clause, group, word and morpheme). Similarly, House (1997) has developed a model of translation quality assessment based on SFL, in particular utilising its definitions of register and genre. Hatim and Mason's (1997) analysis of source and target texts is another good example of how SFL has influenced theories of translation.

SFL has also been applied in translator training (M. Kim, 2007; M. Kim & Mcdonald, 2009; Naganuma, 2005, 2006, 2008). For example, Kim (2007) adopts SFL-based textual analysis, especially the system of Theme, as a pedagogical tool for the teaching of translation. To date, SFL has been variously applied in both language pedagogy and translation studies, providing the foundation for further work—including this study—that is accessible to both fields.

Third, SFL can be effective in bringing a critical dimension into the classroom. As described in Section 2.2.4, critical inquiry into culture is an essential element of intercultural competence, as it encourages students to decentre themselves from their existing cultural positions in the course of engaging with a new culture. The critical dimension is also considered one of the components of intercultural competence in Byram's model, under the rubric of "critical cultural awareness" (see Section 2.2.2).

Critical discourse analysis is one example of critical approaches that are informed by SFL (Fairclough, 2003). Critical discourse analysis was originally developed to analyse the power relations realised in a particular text (Fairclough, 2003), and tools for critical discourse analysis have since been used in the language classroom to develop students' critical awareness and literacy skills (Iwasaki & Kumagai, 2008; Wallace, 2003). For example, drawing on SFL, Wallace (2003) examines critical reading in classrooms in the UK. In her study, students analysed how the writer described the events occurring in the text (i.e. field of discourse), the nature of the writer's attitude towards the reader and towards the social meanings of the text (i.e. tenor of discourse), and how the content of the text was structured (i.e. mode of discourse) based on SFL. Her study demonstrates how SFL can provide analytical tools and informed guidance to students

who may not be ideal readers of the text but who can use their marginalised outsider's view as a resource for critical reading.

There are also other theories, including the relevance theory and corpus-based translation pedagogy, which can offer a theoretical basis for translation activities to develop intercultural competence. For example, Lee's (2016) study uses the relevance theory that was proposed by Sperber and Wilson (1986) and applied to translation by Gutt (1991) in order to raise students' awareness of the target reader of the text. Corpus linguistics is widely utilised in both the fields of language pedagogy (Boulton, Carter-Thomas, & Rowley-Jolivet, 2012; Gavioli, 2005) and Translation Studies (Mahadi, Vaezian, & Akbari, 2010). For example, Sidiropoulou and Tsapaki (2014) show how the creation of a parallel corpus can facilitate comparison of conceptual metaphors between languages. They argue that a corpus can be used effectively in the language classroom to raise students' intercultural awareness.

Despite the potentials of these other theories, SFL was considered best suited for the beginner and intermediate students in the current study for (1) its ability to go beyond grammar and lexical items and provide a link between language and its larger context; (2) its wide application in the fields of both language pedagogy and Translation Studies; and (3) its potential to provide the analytical tools for the development of students' critical perspectives.

3.3. Criticism of SFL Relevant to the Current Study

Although SFL provides the theoretical grounding for this study, as with any theory, it is not without criticism. The most important criticism of SFL in relation to this study regards its treatment of language and culture. SFL goes beyond the standard notion of culture, in which it is understood as the lifestyles, beliefs and value systems of a community (Halliday, 1991/2007, p. 284). In SFL, culture refers to the paradigm of situation types, that is, the total potential that lies behind the relevant register in question (Halliday, 1991/2007, pp. 283–284). For example, the cultural context for a secondary physics syllabus would include that of contemporary physics, in

addition to that of the institution of "education" in the relevant community (Halliday, 1991/2007, p. 285). However, as noted by Halliday and Hasan (1985, p. 47), few studies have been undertaken to examine the context of culture as defined by SFL, and Halliday calls for problematising this notion of culture (Halliday, 1991/2007). van Dijk (2008, p. 35) expresses uncertainty regarding the proposed relation between culture and actual language use as follows.

> However, he [Halliday] does not explain how *for language users* such instantiation is possible, how in actual language use the macro or global relates to the micro or local level. If, for him [Halliday] and Firth, language use is embedded in our daily experiences, and if these experiences are typically situational, how does the broader culture impinge on these local experiences, other than through the interpretations or constructions, and hence the cognitive representations, of the language users about their culture? [italics in original] (van Dijk, 2008, p. 35)

Moreover, as argued by Halliday himself (1988/2007), the conceptualisation of language needs to reflect the dynamic nature of languages.

> The conception of language itself needs to be problematized: not so as to deconstruct it out of existence, as some people try to do, which is a self-defeating piece of reductionism, but so as to reconstruct it dynamically - that is, as something that evolves in constant interaction with its environment. In order to function as it does, a language must be continually changing; it must vary in a way that is sensitive to its environment; and it must maintain contact with others of its kind – other languages. (Halliday, 1988/2007, pp. 352–353)

SFL considers language as a system of meaning. However, this system is not static and fixed; it is constantly changing and fluid. Such dynamicity and fluidity of language is not fully conceptualised in SFL.

The second concern regarding SFL is the context of situation. Its conceptualisation of the category of context and mapping of context onto the metafunctions of languages are considered arbitrary and inadequate by both SFL and non-SFL scholars (Hasan, 1999; van Dijk, 2008). van

Dijk (2008) indicates the absence of explicit criteria for categorising the contextual categories (i.e. field, tenor, and mode) as follows.

> One may wonder, for instance, not only why participants are not mentioned as such, but that their plans ('subject matter') and activities are mentioned in one category ('field') and their relationships in another ('tenor'). And what about their linguistically relevant functions, roles and group memberships? Are these 'field' or 'tenor'? Since the categories are not defined but only intuitive examples are given, there is no way of knowing this. (van Dijk, 2008, p. 39)

van Dijk (2008) further criticises SFL's conceptualisation of context for its disregard of the cognitive and social characteristics of language users. He (2008) argues that the dynamic nature of context cannot be explained without considering the mental component of language users. When utilised for pedagogical purposes, the lack of clear criteria could facilitate different interpretations regarding the contextual factors of a text.

While acknowledging some criticism and possible caveats, this study draws on the following principles of SFL: (1) language is a form of social semiotic, and language use fulfils a range of social functions; (2) language is inseparable from social context; (3) language is expressed through strata, or levels, and functions to serve a range of social purposes within its contexts; and (4) language learning is a semiotically mediated activity in which learners extend and refine their meaning-making resources. However, in this study, I also take a poststructuralist stance, and consider that culture and social contexts are emergent, dynamic, changing, and discursively constructed. Considering poststructuralism's radical critique of modernism, the uncritical blending of a poststructuralist view with a non-poststructuralist theory such as SFL might pose problems (McNamara, 2012). However, such a blending seems necessary for the purpose of this study, that is, to situate this study within an education-friendly theoretical framework and to simultaneously present a dynamic and diverse view of culture. To my knowledge, there is no poststructuralist theory that can be applied in the language classroom as effectively as SFL.

Similarly, this study adopts the context of situation to show the link between language and social context, but at the same time allows flexibility in interpretations of the context of situation.

3.4. Summary of Chapter 3

This chapter explains the theoretical framework of this study, SFL. Although there are some concerns over the conceptualisation of culture and the context of situation, SFL is considered useful and well suited to this study for the following reasons. Firstly, it facilitates the design of translation activities that go beyond the consolidation of grammar and lexical items. It draws a learner's attention to how language is used to represent reality, establish relationships, and organise the text. It also creates links between choice of language, the communicative functions of language, and social context. Secondly, SFL has provided the theoretical foundation for further work—including the current study—that is accessible to the fields of both language pedagogy and Translation Studies. Finally, it has been found to be useful in introducing critical dimensions into language teaching, an important component of intercultural competence.

Chapter 4 Current Study

4.1. Overview

In this chapter, I describe the details of the current study. First, in Section 4.2, I explain the research questions to be addressed in this study. Then, in Section 4.3, I give a brief explanation of some Japanese linguistic terms frequently used in this study for readers unfamiliar with Japanese, namely, (1) *desu/masu* form, plain form, and style shifts; (2) sentence-final particles; (3) personal pronouns; and (4) role languages. These linguistic features are important both for understanding the materials and for assessing the learning experiences and outcomes of this study. I then explain an overview of the Ph.D. project in Section 4.4. Finally, in Sections 4.5 through 4.8, I explain in detail the three studies conducted in order to answer the research questions.

4.2. Research Questions

As explained in the previous chapters, the current study investigates the possibilities of translation activities for developing intercultural competence in beginner and intermediate students of Japanese. It uses SFL as a theoretical framework through which to create sites of intercultural interaction in the classroom. The current study examines the following three research questions:

1. How do students perceive their own experience and learning through SFL-based translation activities?
2. What kinds of changes are observed in their translation products and/or processes before and after the series of study sessions?
3. How do the learning experiences and outcomes observed in Research Questions 1 and 2 relate to the development of the students' intercultural competence?

For the first question, I perform a holistic examination of the learning experiences that can be observed throughout a series of five SFL-based study sessions. "Learning experiences" refer to the students' discoveries, awareness, reflection, and contemplation throughout the study sessions.

This study aims to provide in-depth analysis of the students' overall learning experiences. No hypothesis was formulated for the possible results in order to be open to all possible learning experiences that might be observed throughout the series of study sessions.

In contrast to the first question, which examines the general learning experiences through all the sessions, the second question focuses on the students' learning outcomes, as observed after the series of SFL-based study sessions has been completed. In the current study, "learning outcomes" refer to any change that is recognised in the performance of the students. It compares the students' engagement in translation tasks before and after a series of study sessions, and examines if any change can be observed. Through an analysis that combines both the students' own reflection and their performance, I aim to present empirical results on the learning experiences and outcomes of the students that are elicited through translation activities; results which are, as noted in Chapter 2, still lacking in the field.

The third question examines the relationship between the learning experiences and outcomes observed in Research Questions 1 and 2 and the notion of intercultural competence. For the purpose of the current study, the term "intercultural competence" refers particularly to Byram's ICC model and Kramsch's symbolic competence, as discussed above. In particular, I examine what aspects of intercultural competence the learning experiences and outcomes observed in this study can contribute to.

Through these three questions, I examine the potential of translation activities for the development of intercultural competence at the beginner/intermediate level in the context of classrooms in which Japanese is taught as a foreign language.

4.3. Japanese Linguistic Features

4.3.1. Overview.

There are four important linguistic features of Japanese that are frequently mentioned throughout the current study, especially in the explanation of classroom materials and the

presentation of the findings: (1) *desu/masu* form, plain form, and style shifts; (2) sentence-final particles; (3) personal pronouns; and (4) role languages. These features may not affect the referential meanings of the text (i.e. who did what to whom), but play an important role in defining how a speaker presents himself or herself and frame the recipient's relationship with the interlocutor. Since English lacks equivalent linguistic features, these pose challenges in the translation from English to Japanese and from Japanese to English. Moreover, the choice of these linguistic features is closely related to intercultural competence, as described in details in the findings of this study (see Chapter 5 to Chapter 7).

4.3.2. *Desu/masu* form, plain form, and style shifts.

A person speaking in Japanese is nearly always required to choose the *desu/masu* form (often called polite form) (*teineitai*) or the plain form (*futsūtai*) at the end of each clause, unless s/he opts for sentences without predicates. The *desu/masu* form includes the non-past (*-masu*) and past (*-mashita*) tense forms as well as the copula non-past (*desu*) and past (*deshita*) tense forms. The plain form contains the non-past (*–u* or *–ru*) and past (*-ta*) tense forms and the copula non-past (*da*) and past (*datta*) tense forms. These speech styles are considered as non-referential indexes (Silverstein, 1976), which do not have any referential meanings but signal different social meanings.

It is often said that the *desu/masu* form is used to mark formal and polite contexts, indicating the speaker's deference to the addressed, whereas the plain form is used in intimate and informal contexts. According to Ide (1989), the choice of style is regulated by *wakimae* ("discernment"), a socially-agreed-upon rule which requires a speaker to use one style or another in a given context. The choice of style depends on static social and situational factors that pre-exist outside of the interaction itself, such as age, social status, and degree of intimacy.

However, recent studies show that an individual linguistic form cannot be mapped onto a single social meaning (Agha, 2007; H. M. Cook, 2008; Kasper, 2006; Pizziconi, 2011), such as

the *desu/masu* form as a marker of "politeness." The speech styles can index various social identities beyond the so-called default meanings of (non-)politeness, as can be seen in frequent style shifts between the *desu/masu* and plain forms in natural conversation (H. M. Cook, 2006, 2008; Geyer, 2013; Okamoto, 1998, 1999, 2011). H. M. Cook (2008) emphasises the importance of making students aware of the multiple social meanings indexed by styles, rather than mapping a certain linguistic form onto a particular social meaning. For example, the plain form of Japanese does not always denote meaning in a "casual" or "intimate" manner, but can have other social and interactional meanings depending on the context. Although an increasing number of studies criticise one-to-one mapping of a linguistic form to its meaning, their research findings have yet to be incorporated in many beginner-level language textbooks (H. M. Cook, 2008; Gyogi, 2015e). H. M. Cook (2008), who analysed seven beginner-level textbooks, found that many textbooks describe the choice of these styles in terms of static contextual factors including social status, closeness, or age.

4.3.3. Sentence-final particles.

Similarly, sentence-final particles are also linked to social context. Sentence-final particles, or *shūjoshi* in Japanese, are a type of particle employed at the end of a phrase. Sentence-final particles also do not carry referential meanings but serve social functions. Sentence-final particles are frequently observed in Japanese conversation. In Maynard's study (1989, p. 39) of 3-minute conversation segments between 20 pairs of Japanese speakers, 35% of sentential units were marked by sentence-final particles. Maynard (1989, p. 30) maintains that the use of sentence-final particles accommodates the interpersonal feelings of the recipient, and the frequent use of sentence-final particles shows the intensification of the level of involvement between the participants of a conversation.

Some sentence-final particles are frequently associated with a certain gender or dialect. For example, the sentence-final particles *ze* and *zo* are frequently associated with masculinity, while

wa is related to femininity, although these particles can index various other meanings depending on context (Ohara, Saft, & Crookes, 2001; Siegal & Okamoto, 2003).

4.3.4. Personal pronouns.

The Japanese language has a large number of personal pronouns. They do not merely function as person deictic but also as indices of social meanings. A person speaking in Japanese must choose one pronoun from a plethora of options which relate to gender, region, class, age, and so on (Kondo, 1990; Ono & Thompson, 2003). The personal pronouns observed in this study consist of a number of first-person pronouns, such as *watakushi*, *watashi*, *washi*, *boku*, *ore*, *atashi*, *atakushi*, *jibun*, *uchi*, and many others. Japanese pronouns are said to be not only numerous but also more socio-culturally "loaded" than those in many other languages (Ono & Thompson, 2003). For example, *ore* can convey a tough, informal, and macho aura while *boku* confers a middle-class, "good boy," and sometimes childlike image (Kondo, 1990, p. 27). This plethora of choices for the first-person pronoun requires speakers to decide which one to use in a given context (Kondo, 1990, p. 29).

4.3.5. Role languages.

Role languages, or *yakuwarigo* (Kinsui, 2003), are languages that provide immediately recognisable, particularly iconic, patterns of indexing roles. The choices of personal pronouns, sentence-final particles, vocabulary, voice pitch, and so on give an indication of the particular social role of the speaker in a given situation. It should be noted that the term "role languages" is not an unproblematic concept since there exists virtually no language that does not index any social role of the speaker.

One example of role language is feminine or gendered language. According to Inoue (2003), feminine language in Japanese is synonymous with "a cultural knowledge of a feminine speech style distinctively associated with the image of urban middle-class women" in the Kanto area of

Japan (p. 315). Similarly to the term "role languages," the term "feminine language" is also controversial as there are no fixed linguistic features that denote femininity. Rather, feminine language refers to linguistic forms that are recognised to exhibit a particular degree of femininity in a given context. The origin of presently-recognised feminine language in Japanese is thought to be the so-called *teyodawa kotoba*, the speech of female students in the Meiji era (1868 to 1912) (Inoue, 2006). *Teyodawa kotoba* was originally perceived as vulgar and unrefined. However, throughout the course of Japan's modernisation, it gained popularity and eventually became widely accepted as feminine language (Inoue, 2006). While the majority of women do not actually speak so-called feminine language in their everyday lives, such feminine language is frequently used by female characters in novels, drama scripts, manga, anime, movies, and translations (Inoue, 2003; Nakamura, 2007) because the stereotypical associations it carries are widely recognised in society. The notion of feminine language reflects a set of linguistic beliefs that inform how women should speak, including the use or non-use of certain sentence-final particles and first-person pronouns, the politeness level, and the voice-pitch level (Ohara et al., 2001).

As described in the beginning of this section, the Japanese linguistic features detailed above are frequently used throughout the current study. They are key to understanding the classroom materials used in the study and for interpretating the results presented.

4.4. Overview of the Ph.D. Project

4.4.1. Research design.

The current study consists of qualitative classroom research based on social constructivist views. Constructivism attempts to understand the complex world of lived experience from the perspective of the social actors who live within it (Schwandt, 1994). It considers knowledge and truth as being created, as opposed to being either objective or pre-existing (Schwandt, 1994). Constructivism takes the view that reality can be expressed in a variety of symbolic and linguistic

systems and can be stretched and shaped to accommodate the purposeful acts of human agents (Schwandt, 1994, p. 125). Social constructivism focuses on the interdependence of social and individual processes in such construction of knowledge (Palincsar, 1998). In this view, learning and understanding are considered to be inherently social practices by which participants co-construct knowledge through social exchange. In contrast to the traditional mode of deductive research, which focuses on the testing, verification, or modification of pre-existing theories, qualitative research informed by social constructivism often aims to produce rich descriptions and enhance understanding of individuals, groups, phenomena, and events.

The current study attempts to obtain in-depth understanding regarding the learning experiences and outcomes of each student acheived through SFL-based translation activities. The purpose of the study is not to conclusively determine whether SFL-based translation activities can promote intercultural competence based on statistical testing. Rather, it will examine the nature of meanings that are constructed, negotiated, maintained, and modified through the translation activities by and among the participants. In this way it will provide additional empirical evidence for how translation activities can be implemented in the classroom for the development of intercultural competence.

The study design involves the provision of five study sessions and translation tasks assigned to students before and after the study sessions (hereinafter, “pre-session task(s)” and “post-session task(s)” respectively), aimed at beginner and intermediate students of Japanese at SOAS, University of London. It was a small-scale, contextualised and local project, and I actively participated in the classes as a teacher-researcher. The five study sessions consisted of extra classes, conducted outside of regular classes.

Data was collected from various sources for triangulation purposes in order to enhance reliability and validity. The data included translation tasks with think-aloud protocols before and after the sessions, audio-and video-recordings, field notes, a reflective journal, learning journals, interviews and translation work and commentaries.

4.4.2. Participants.

The participants were first- and second-year undergraduate students majoring in Japanese (single/joint)[2] at SOAS, University of London. Students enrolled in the 4-year degree course in Japanese (single/joint) take an intensive Japanese course for 2 years in addition to other subject courses[3]. They are all expected to study abroad for a year in Japan during their third year. I taught Japanese at SOAS from 2010 to 2014, and my familiarity with the environment helped me to form collaborative relationships with the participants. Ethical issues were duly taken into account through the attainment of informed consent and use of anonymisation.

The beginner students have Japanese classes with 7 or 10 contact hours a week (depending on their previous knowledge of Japanese), in which the main textbook *Minna no Nihongo* I & II (Three A Network, 1998) is used together with other supplementary materials. The aim of the course is to develop a solid beginner level of competence in both productive and receptive skills and the ability to handle most everyday situations (SOAS, University of London, 2013a, 2013b). Although some of the beginner students who participated in the current research had some previous knowledge of Japanese, they all start from Lesson 1 and had finished Lesson 11 of *Minna no Nihongo* by the start of this research project. At the end of this project, they had studied up until Lesson 31 of *Minna no Nihongo*. They are at A1 to A2 level of the CEFR.

The intermediate students take an intensive Japanese course for 8 contact hours a week using the main textbooks *Integrated Approach to Intermediate Japanese* (Miura & McGloin, 2008) and

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[2]. The students in this study are enrolled either on "BA Japanese" (single-degree course) or "BA Japanese and…" (joint-degree course). Students who choose joint-degree can combine BA Japanese with other subjects, including Economics, History, International Relations, Study of Religions, and Korean. While the single-degree students take Japanese-related courses in addition to an intensive Japanese language course, the joint-degree students take two units of a Japanese language course and the remaining two units from their subject courses.

[3] A small number of students directly enter the second year in accordance with their Japanese level at the time of their entrance to the university.

New Approach Japanese Pre-Advanced Course (Oyanagi, 2002) and other supplemental materials. The aim of the course is to equip students with all of the tools required for the guided reading of literary and non-literary texts as well as the ability to interact with a degree of fluency and spontaneity (SOAS, University of London, 2013c). The participants of this study were studying with *Integrated Approach to Intermediate Japanese* (Miura & McGloin, 2008) at the start of this research project. By the end of the project, they had completed this textbook, and had moved on to the next textbook, *New Approach Japanese Pre-Advanced Course* (Oyanagi, 2002). They are at B1 to B2 level of the CEFR.

Both courses at SOAS include a translation class for 1 hour a week, where students are normally asked to translate sentences covering the week's grammar and lexical items to and from English. The translation in this class mainly focuses on syntactic structures, vocabulary, and idiomatic expressions, especially for the beginner students.

Students were recruited to participate in five extra-curricular study sessions on a voluntary basis. I sent an e-mail to call for participants 2 to 3 weeks before the start of the project. I also made an announcement during regular classes. Students who wanted to participate in the project completed an online form. I welcomed all students who were interested on a first-come first-served basis. Twenty-two beginner students and 15 intermediate students initially enrolled. However, one beginner student withdrew from the study before starting the study sessions and another beginner student after Session 1 due to other time commitments. One beginner student and one intermediate student either withdrew from the course or changed their degree by the end of the term. Five beginner students came to all of the sessions but were unable to complete the post-session task due to scheduling problems and other personal reasons. Thus, the number of students who satisfactorily completed the full series of study sessions and the pre- and post-session tasks was 14 beginner students and 14 intermediate students[4].

[4] The percentage of beginner students who completed this study (73%) is not surprising considering the continuation rate of the regular courses as well as the voluntary nature of this study. The continuation rate of

Table 1 and Table 2 show the profiles of the students who participated in this research project. The students were all competent in English, and the majority of them declared that they knew or had experience in learning other languages such as French, Spanish, German, Latin, or Turkish in a classroom and/or natural setting. While 13 out of 14 beginner students declared their strongest language(s) as English, 5 out of 14 intermediate students declared their strongest language as one other than English, including Polish, Portuguese, German, and Chinese. The total learning hours at the start of the research were 50 contact hours for the beginner students and 260 contact hours for the intermediate students, respectively[5]. They had not yet studied abroad in Japan; however as shown in Table 1 and Table 2, some students had visited or stayed in Japan before the start of the research.

Table 1

Profile of students – Beginner students

	Name (Pseudonym)	Degree	Nationality	Visit to Japan	Age	Language(s) (excluding Japanese)[1]
1.	Aysha	BA Japanese	British	1 year-stay (volunteer)	22	English*, Spanish Jamaican Patois, Latin
2.	Christine	BA Japanese	British	1 year-stay (volunteer)	24	English*, Ga, French, German
3.	Daniel	BA Japanese	British	No	25	English*, French, Spanish
4.	Jessica	BA Japanese and History of Art and Archaeology	British	No	19	English*, Spanish, Russian, French
5.	Leila	BA Japanese and Linguistics	British/Turkish	No	18	English*, Turkish
6.	Maisy	BA Japanese and Economics	Irish	Once (tourism)	20	English*, French
7.	Michael	BA Japanese and	French/Turkish/Australi	Once (tourism)	22	French*, English, Turkish, Spanish

the regular courses of the first-year students (i.e. the number of students who took the year-end final exams) was about 70% in that year.

[5] Students were expected to study outside the contact hours so the actual learning hours would be much more than those described here. In addition, some students had experience in studying Japanese before coming to the university either independently or in the classroom.

8.	Naomi	Linguistics BA Japanese and Korean	an British	No	19	English*, French, German, Latin
9.	Olivia	BA Japanese	British	No	34	English*, German, French
10.	Paulina	BA Japanese	Polish	Twice (tourism/short-term volunteer)	18	Polish*, English*, French, Latin
11.	Rebecca	BA Japanese	British	1 year-stay (volunteer)	19	English*, French, German
12.	Sarah	BA Japanese	British	No	21	English*, French
13.	Suzanne	BA Japanese and Korean	British	No	19	English*, French, German
14.	Vivian	BA Japanese	Polish	Once (tourism)	19	English*, Polish, French, Chinese, German

Note 1: Based on the background survey completed by each student. Asterisks show students' self-declared strongest language(s).

Table 2

Profile of students – Intermediate students

	Name (Pseudonym)	Degree	Nationality	Visit to Japan	Age	Language(s) (excluding Japanese)[1]
1.	Alex	BA Japanese	British	No	19	English*, Chinese (Mandarin & Cantonese), Spanish, French
2.	Anna	BA Japanese and Art History	Polish	4 times (tourism/short-term homestay)	20	Polish*, English, French, German
3.	Catherine	BA Japanese and Korean	British	No	19	English*, Korean
4.	Chris	BA Japanese	British	3-month stay	22	English*, Scottish English
5.	Ellen	BA Japanese	British	Once (short-term home stay)	19	English*, German, Latin, Ancient Greek
6.	Erin	BA Japanese	British	3 times (short-term home stay/summer programme)	19	English*, Spanish, French, Mauritian Creole
7.	Lisa	BA Japanese and Korean	British	No	19	English*, Korean
8.	Masha	BA Japanese and Economics	German (/Russian)	No	20	German*, Russian, English, French, Spanish
9.	Megan	BA Japanese and Korean	British	No	19	English*, Korean
10.	Rhiannon	BA Japanese	British	No	20	English*, German, French, Spanish, Italian, Russian, Bulgarian, Korean
11.	Roberto	BA Japanese and Economics	German/Brazilian	5-6 times (tourism)	22	Portuguese*,English, German

12.	Sophie	BA Japanese	Dutch	Once (tourism)	26	Dutch*, English, German, French
13.	Wenjing	BA Japanese and History	Chinese	Twice (tourism)	20	Mandarin*, English, written Manchurian
14.	Zhang Shu	BA Japanese and Linguistics	Singaporean	Twice (tourism/summer programme)	20	English*, Mandarin Chinese*, Cantonese, French

Note 1: Based on the background survey completed by each student. Asterisks show students' self-declared strongest language(s).

4.4.3. Schedule.

Table 3 and Table 4 show the schedule of the pre- and post-session tasks, the study sessions, as well as the students' progress in regular classes. The study sessions started in the seventh week in order to give the students time to settle into a new environment, especially for the first-year students. Five study sessions were implemented one session per week to both groups for approximately 90 to 120 minutes each. Due to the large number of participants, both beginner and intermediate classes were split into two groups.

Table 3

Schedule of this study and regular classes – Beginner students

		This study	Regular classes (Lesson No.) [1]	Examples of learning items covered in regular classes
Term 1 (23 Oct ~13 Dec 2013)	Week 5 (28 Oct ~3 Nov)	Pre-session task	9, 10 & 11	・Adjectives of preference (e.g. *suki/kirai* [like/dislike]) ・Conjunctions (*kara* [because]) ・Existential clause ・Counter
	Week 6 (4 ~ 10 Nov)		Reading week (No class)	
	Week 7 (11~ 17 Nov)	Session 1	12 & 13	・Past tense of adjectives ・Comparative ・Vmasu-form *taidesu*. [I want to V] ・N e Vmasu-form/N *ni ikimasu*. [I go to N to V/for N]
	Week 8 (18 ~ 24 Nov)	Session 2	14 & 15	・Verb te-form and sentence patterns using te-form (e.g. V *te imasu*)
	Week 9 (25 Nov ~ 1 Dec)	Session 3	16 & 17	・Connect sentences ・Verb *nai*-form and sentence patterns using *nai*-form (e.g. V *nai de kudasai*)
	Week 10 (2 ~ 8 Dec)	No class	18 & 19	・Verb dictionary form and sentence patterns using dictionary form (e.g. V *ga dekimasu*) ・Verb *ta*-form and sentence patterns using *ta*-form (e.g. V *koto ga arimasu*)
	Week 11 (9 ~ 15 Dec)	No class	20, 21 & 22	・Plain style ・Noun modification
Term 2 (6 Jan to 21 Mar 2014)	Week 1 (6 ~ 12 Jan)	No class	Revision test 23 & 24	・V *toki*, S [when V, S] ・Benefactive expressions
	Week 2 (13 ~ 19 Jan)	Session 4	25 & 26	・V *tara*, S [if V, S] ・V *temo*, S [even if V, S]
	Week 3 (20 ~ 26 Jan)	Session 5	27 & 28	・Potential form ・V1 *nagara* V2 [while V1, V2]
	Week 4 (27 Jan ~ 2 Feb)		29 & 30	・Transitive verb, intransitive verb
	Week 5 (3 ~ 9 Feb)	Post-session task	31, 32 & 33	・Volitional form and sentence patterns using volitional form ・Modality expressions (e.g. *deshō*[will], *kamoshiremasen* [may]) ・Imperative and prohibitive forms
	Week 6 (10 ~ 16 Feb)		Reading week (No class)	

Note 1: Lesson number of the textbook *Minna no Nihongo* I & II (Three A Network, 1998). *Minna no Nihongo* is structured based on grammar items. V means verb, N means noun, S means sentence, respectively.

Table 4

Schedule of this study and regular classes – Intermediate students

		This study	Regular classes (Lesson No.) [1]	Learning items covered in regular classes
Term 1 (23 Oct ~13 Dec 2013)	Week 5 (28 Oct ~3 Nov)	Pre-session task	6 & 7	・Order at the restaurant ・Cite statements ・Invite people ・Being invited
	Week 6 (4 ~ 10 Nov)		Reading week (No class)	
	Week 7 (11~ 17 Nov)	Session 1	8	・Look for a job
	Week 8 (18 ~ 24 Nov)	Session 2	9 & 10	・Benefactive expressions ・Make a reservation ・Book a ticket
	Week 9 (25 Nov ~ 1 Dec)	Session 3	11	・Make a complaint ・Apologise
	Week 10 (2 ~ 8 Dec)	No class	12	・Explain their health conditions
	Week 11 (9 ~ 15 Dec)	No class	December test 13	・Explain past experiences
Term 2 (6 Jan to 21 Mar 2014)	Week 1 (6 ~ 12 Jan)	No class	Kanji test 14	・Give your opinions
	Week 2 (13 ~ 19 Jan)	Session 4	14	・Give your opinions
	Week 3 (20 ~ 26 Jan)	No class	15	・Conduct interviews
	Week 4 (27 Jan ~ 2 Feb)	Session 5	Placement test	
	Week 5 (3 ~ 9 Feb)	Post-session task	1 [2]	・Expressions and sentence patterns that show topics or objects
	Week 6 (10 ~ 16 Feb)		Reading week (No class)	

Note 1: Lesson number of the textbook *Integrated Approach to Intermediate Japanese* (Miura & McGloin, 2008), except for Term 2 Week 5. The textbook is structured around a topic. Each lesson is centered on conversation and reading, where students learn new words, kanji, and grammar. Each lesson also includes operation practice, listening practice, and speed-reading.

Note 2: Lesson number of the textbook *New Approach Japanese Pre-Advanced Course* (Oyanagi, 2002).

These five study sessions were scattered over 10 weeks to achieve balance with students' regular classes. No sessions were given towards the beginning or end of the term in order to not interfere with preparation for assignments, essays, and tests for regular classes. No session was offered in the third week of Term 2 for intermediate students as this preceded an important placement test for a year abroad program. The students' schedules were considered in order to ensure that the attendance and homework submission rates of participants were as high as

possible. Activities in these extra sessions did not count toward their assessment in regular classes.

4.4.4. Study sessions.

The five study sessions were designed around translation activities. The translation activities were designed based on the following principles of SFL (see Section 3.1).

> Principle 1: Language is a form of social semiotic, and language use fulfils a range of social functions.
> Principle 2: Language is inseparable from social context.
> Principle 3: Language is expressed through strata, or levels, and functions to serve a range of social purposes within its contexts.
> Principle 4: Language learning is a semiotically mediated activity in which learners extend and refine their meaning-making resources.

Based on Principle 1, texts with a range of different social functions were chosen as materials. The selection of these materials was carried out in accordance with Reiss's (1981, p. 124) categorisation, to ensure that they varied in their social functions and social significance: (1) "informative" texts that have the purpose of communicating content (e.g. newspapers); (2) "expressive" texts which aim at communicating artistically organised content (e.g. novels and manga); and (3) "operative" texts which try to persuade readers (e.g. advertisements). Furthermore, when selecting texts, the students' interests, the exploitability of the text (the richness of its cultural information), and the readability of the text were taken into account.

Texts were sourced from actual websites, newspapers, and e-mails (with some modifications where necessary) in order to promote a descriptive understanding of cultures. A writer is the product of a particular culture at a particular moment in time, and his/her writing reflects various factors including race, gender, age, class, and birthplace as well as individual stylistic and idiosyncratic tendencies (Bassnett, 1998, p. 136). The exploration and analysis of the rich cultural information embedded in authentic texts, unlike the presentation of prescribed knowledge on a

certain cultural aspect, can develop understanding of languages and cultures, creating knowledge rather than simply reinforcing it.

As Witte (2011, p. 97) points out, classroom materials are necessarily reductive due to their inability to fully reflect the richness, diversity, and dynamism of the target culture. Acknowledging this limitation, multiple texts were presented to the students in order to raise awareness about the diversity and dynamicity of cultures as much as possible. For example, during a translation activity related to a Japanese blog, both the target blog for translation and other blogs by writers from different backgrounds were presented in order to demonstrate cultural diversity. I also encouraged students to analyse different styles, such as style shifts within a blog, to raise awareness of diversity within a text.

The tasks, which I define in this case as classroom activities that provide students with the opportunity to translate texts for authentic purposes, with a focus on meaning, were designed to reflect real-life situations as closely as possible. According to SFL, language is inseparable from social context (see Principle 2 in Section 3.1). In order to situate the texts in a social context, the tasks were designed such that they drew attention to real-life purposes and real-life audiences. The following are examples of the information that was included in the briefs for the translation tasks: “Your friend who is fan of a Japanese celebrity asks you to translate her tweet” and “You have been asked to translate the script of a Japanese TV commercial of a game. Your translation will be posted on the English website of that game for promotional purposes.” Task instructions referred to actual organisations or persons to facilitate contextualisation of the tasks. The translation tasks were either from English to Japanese or vice versa, considering translation needs in real life (Campbell, 1998) and pedagogical effects.

One or two linguistic features in each text were selected for discussion. The students were instructed to examine how a particular linguistic feature was used to create meaning and fulfil a range of social purposes. These were linguistic features that may not have affected the referential meanings of the text but did indicate the writer’s attitude towards the target reader and social

meanings of the text (Iwasaki & Kumagai, 2015). Some examples of the linguistic features selected for examination in the beginner classes were different writing styles, sentence-final particles, and dialects; for intermediate classes the linguistic features selected included speech styles, honorifics, and sentence-final particles. Further details of the source texts, the texts assigned for homework, linguistic focus features, and the tasks given in each session can be found in Section 4.4.5 and Section 4.4.6.

SFL theory proposes a systematic link between context and language through strata, or levels (see Principle 3 in Section 3.1). In order to highlight the connection between language and social context, students were asked to consider the social context, or more specifically, the register variables (i.e. field, tenor, and mode) and social purpose of both the source text and the target text.

In each session, after confirming and analysing what was being talked about (i.e. field), students were given a worksheet containing a table, as shown in Figure 4, in which they were asked, in groups of two or three, to analyse the context of situation..

	Original text	Your translation
Purpose		
Target audience		
Mode		

Figure 4. Language analysis table included in the students' worksheet.

In order to make this pedagogically feasible, terminology has been modified as necessary. In the session, I avoided using the terms "field'" and "tenor" as the intention was not to fully introduce SFL theory but to enable students to easily relate to the principles that it presents. "Purpose" was introduced to make students think about the multiple social functions of language. The target audience relates to the tenor of register categories. Tenor concerns not only the reader

but also the relationship between writer and reader. However, to avoid introducing unnecessarily complicated new terminology to students, the term “the target audience” was used as a starting point for thinking about the tenor domain of the context of situation. “Mode” was also used as it was considered to be reasonably understandable by students. After pair work, the student groups’ various interpretations of register variables were discussed by the whole class.

Furthermore, discussion questions were prepared to emphasise the context of situation and force students to consider how language is used to create meaning. For example, the tenor dimension of the text was probed through questions such as “what is the relationship between the writer and the reader?” Students were instructed to discuss how the use of one form, rather than another, could influence the overall perception that one might receive from a text.

Figure 5 shows the general sequence of a session.

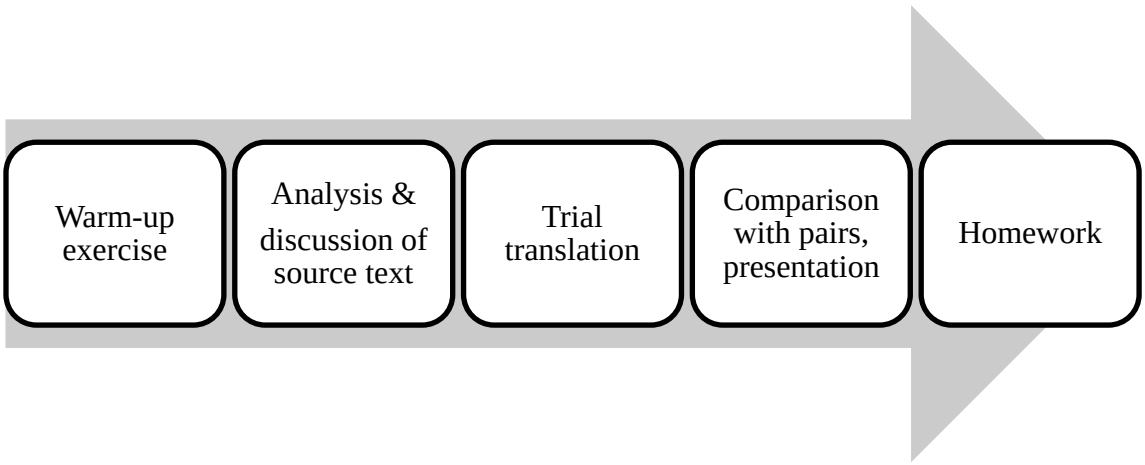

Figure 5. Class flow.

The session started with a warm-up exercise, such as the introduction of a variety of texts within the same channel of communication. The purpose of such an exercise was to encourage students to appreciate cultural diversity and familiarise them with the topic of the session. After such a warm-up exercise, the source text was introduced and analysed. As described above, students’ attention was directed toward the context of situation: what was being talked about (field), the relationship between the target audience and the writer (tenor), the channel of

communication (mode), and the purpose of the writer based on SFL. This was to guide students to consider the task as a social act that required the full mobilisation of their languages, rather than a mere transmission of grammar and vocabulary from one language to another.

Students were then instructed to translate some parts by themselves. They were instructed to not simply replace word-for-word but to consider how social context affected the way that they tackled translation. Then, students compared their translations in groups of two or three, and some groups presented their translation for discussion. Finally, another text was assigned as homework. Feedback on the homework was given at the beginning of the next session, whereupon I introduced some examples of students' work to demonstrate the different translation strategies taken.

I did not give much negative feedback on students' translations, except for very obvious issues such as clear spelling mistakes. I tried to make students explain and elaborate upon why they chose one way of translating rather than another.

4.4.5. Beginner classes: Texts for translation.

Table 5 shows a brief overview of the study sessions for the beginner classes. The texts for beginner students included tweets, an interview article, manga, a TV drama, and a TV commercial. See Appendix 3 for all in-session translation texts.

Table 5

Beginner class

Session	Text type	In-class translation text	Homework	Linguistic focus	Task
1	Tweets	Kyary Pamyu Pamyu (pamyurin) (2013a, 2 February), Ariyoshi (ariyoshihiroiki) (2013, 12 Oct)	Kyary Pamyu Pamyu. (pamyurin). (2013b, 2 May)	Different writing styles	Your friend who is fan of Kyary Pamyu Pamyu/ Ariyoshi asks you to translate his/her tweet (Japanese to English).
2	Interview article	Gwyneth Paltrow's interview (Empire Online, 2013)	Emma Watson's interview (AskMen, 2007)	Sentence-final particles *no* and *wa*	You are working for *Cinema Today*, and you want to continue a good relationship with it. You are asked to translate an interview article of Gwyneth Paltrow.(English to Japanese)
3	Manga	*Chibimaruko chan* (Chibimaruko) (Sakura, 2003a)	*Chibimaruko chan* (Chibimaruko) (Sakura, 2003b)	Role languages	You have decided to translate your favourite manga, *Chibimaruko chan*, and put some of your translation on the web (to the extent that they do not violate copyright laws) (Japanese to English)
4	TV drama	*Hanzawa Naoki* (Iyoda & Ida, 2013)	*Hanzawa Naoki* (Iyoda & Ida, 2013)	Osaka dialects	Situation 1: You are a professional translator and are asked to translate a DVD. Situation 2: You translate some video clips for fans of these series (to the extent that they do not violate copyright laws) (Japanese to English).
5	TV commercial	*Dōbutsu no mori* [Animal Crossing] (Nintendo 2013a)	*Dōbutsu no mori* [Animal Crossing] (Nintendo 2013b)	Cultural references	You have been asked to translate the script of a Japanese TV commercial of a game. Your translation will be posted on the English website of that game for promotional purposes (Japanese to English).

The translation texts for Session 1 of the beginner class were two tweets, one by Kyary Pamyu Pamyu (hereinafter "Kyary"), a Japanese singer, and one by Hiroiki Ariyoshi (hereinafter "Ariyoshi"), a Japanese comedian. The linguistic features discussed consisted of the different

writing styles used in Japanese tweets. See Gyogi (2015d) for more information about how the session was conducted and what kind of discussion followed.

Before the session, students were asked to collect information on four celebrities including Kyary and Ariyoshi. In the session, as a warm-up exercise, students were given three tweets with the authors' names hidden, and were asked to work in pairs to determine who, of the four celebrities, had written each tweet and why they thought so. The purpose of this exercise was to explore the variety of writing styles in Japanese.

After this warm-up exercise, the below text was introduced. The translation brief was the following: "Your English friend is a fan of Kyary. Your friend asks you to translate her tweet."

> 大阪のみなさんからのプレゼント！ありがとうございましたー♡手紙もプレゼントも時間をかけて全部見ます！(((o(*ﾟ▽ﾟ*)o)))
> *Ōsaka no minasan kara no purezento! Arigatō gozaimashita-♡Tegami mo purezento mo jikan o kakete zenbu mimasu! [emoticon]*
> Presents from everyone from Osaka! Thank you so much – [heart] I will take my time to look at all the letters and presents! [emoticon] [6]
>
> [Emoticon added by the author]
> (Kyary Pamyu Pamyu (pamyurin). 2013a, 2 February)

The tweet was accompanied by a photo of Kyary with the many presents she had received from her fans. Although of detriment to the authenticity of the text, I added the emoticon for discussion purposes, taking into account the important role it plays in Japanese social media. One of the most interesting features of this tweet is the sentence endings: the first sentence ends with "*purezento!* [presents!]" without the copula *desu*, whereas the second and third sentences used the *desu/masu* form verb endings *masu/mashita*.

[6] Translated by the author. The English translations provided by the author throughout this thesis are not neutral or unproblematic but provided for the convenience of readers who do not have knowledge of Japanese; close approximation with the source text has been prioritised.

Students read this tweet and identified and confirmed the meaning of unknown vocabulary together. Next, students discussed the social contexts of both the original text and the translation they would produce, such as the tenor (the target reader of the tweet), mode (channel of communication), and purpose. The students also discussed why the writer shifted styles, what the relationship between the writer and the reader was, and what kind of personality the writer was trying to show through her tweet.

After discussing these questions, students were asked to translate the tweet alone and then compare their translations in pairs. Some pairs presented their translation to the whole class. The students then shared the reasons for the decisions they made, explaining the strategies that they adopted and the difficulties that they faced in translating the passage.

For the second task, Ariyoshi's tweet was introduced. The translation brief was similar to the previous one: "Your English friend is a fan of Ariyoshi. Your friend asks you to translate his tweet."

> 酔って。参加。結果。最悪。帰宅。。。
> *Yotte. Sanka. Kekka. Saiaku. Kitaku…*
> Get Drunk. Participate. Results. The worst. Go home…
>
> (Ariyoshi (ariyoshihiroiki). 2013, 12 Oct)

The teacher explained that it was a tweet posted after he went for a drink. This tweet uses four Sino-Japanese words, or *kango*[7]. After confirming the meaning of unknown vocabulary and social context, students discussed why the writer used so many kanji, one of the three writing systems in Japanese, how his writing differs from that of Kyary, and what kind of personality the writer is trying to express through his tweet.

[7] Sino-Japanese words, or *kango*, refer to the Japanese vocabulary that is of Chinese origin or has been created using morphemes of Chinese origin. They are normally expressed in *kanji*, one of three types of orthographies in Japanese, and read on the *on* reading of *kanji*, which is based on the Chinese pronunciation of *kanji*.

Students translated this tweet alone and then compared their translations in pairs; some pairs presented their translation to the whole class. At the end of the session, students were given a homework assignment: the translation of another tweet by Kyary, similar to the first. They were asked to submit their translation together with a commentary. General feedback on the homework was given at the beginning of the following session.

In Session 2, the students translated an excerpt from an interview with the American actress Gwyneth Paltrow for *Cinema Today* (an actual Japanese cinema website) as if they were freelance translators from English to Japanese. The translation brief was as follows: "You are working for *Cinema Today*, and you want to continue a good relationship with it. You have been asked to translate an interview of Gwyneth Paltrow from English to Japanese."

The linguistic focus was on so-called feminine language (see Section 4.3.5). As a warm-up exercise, the students first browsed the website of *Cinema Today* together and discussed its stylistic choices (fonts, colour, website design, formal/informal tone, etc.) and target readers. Then, students looked at four interview articles from *Cinema Today* (a British/Australian actress, a French actress, and two Japanese actresses) to familiarise themselves with the styles of *Cinema Today*. The students were instructed to count the number of sentence-final particles in these articles. In these articles, the interviews of British/Australian and French actresses were translated with the sentence-final particles *no* and *wa*, which are recognised as features of feminine language (Siegal & Okamoto, 2003). However, these sentence-final particles did not appear in the interviews of Japanese-speaking actresses. Following this exercise, students were given other examples of both Japanese and non-Japanese people using or not using feminine language in various other forms of media, including news interviews, drama, and manga. Furthermore, students were also introduced to the results of recent studies (Nakamura, 2007; Okamoto, 2004, 2013), which state that while feminine language is frequently found in manga, anime, novels, and translations, it is not so frequently used in natural conversation, especially among young people. Then, the students were given the task of translating an English interview with Gwyneth Paltrow

into Japanese for *Cinema Today*. The source text was taken from a website (and modified). Students translated only the following part in class due to time constraints.

> It was great. I was really happy. I quite liked wearing the suit.
>
> (Empire Online, 2013, as modified)

First they translated these sentences alone, then they discussed their translations in pairs, and then finally they presented their translations to the rest of the class. In class discussion, students discussed whether or to what extent they would use or not use feminine language to conform to the norms of *Cinema Today*. After that, students were given the same translation task with a different text as homework.

In Session 3, the students were given the task of translating an excerpt from a famous manga, *Chibimaruko chan* (Chibimaruko)(Sakura, 2003a), and posting some of their translation online (to the extent that it did not violate copyright laws). Various "role languages," or *yakuwarigo* (Kinsui, 2003) (see Section 4.3.5), were introduced as a warm-up exercise. Students were also given four famous movie characters and asked to discuss how these characters were translated into Japanese through subtitling. Then, the students were asked to translate an excerpt from *Chibimaruko chan* (Chibimaruko) which featured various different types of characters, including a foreigner whose utterance is transcribed in *katakana*, the Japanese script frequently used to transcribe foreign words. In class, students translated only the following three passages:

Yoyo champion: ミナサン　コニチハ
Minasan konichiwa [*sic*]
Hallo everyone

Boy 1: ぶーっ　コニチハだって　コニチハ
Bū – tt konichiwa [*sic*] *datte konichiwa* [*sic*]
Hehe, he said hallo, hallo.

Boy 2: あいつ鼻(はな)でかいよな

Aitsu hana dekai yona

The guy has a big nose.

Yoyo champion: イマカラ　ワタシ　ヨヨ　ヤリマス　イイデスカ　ヨヨ　ヤリマス

Imakara watashi yoyo yarimasu. Iidesu ka yoyo yarimasu

I do yoyo now. Okay? I'll do yoyo.

Source: *Chibimaruko chan* (Chibimaruko)(Sakura, 2003a, p. 52)

As in the preceding sessions, students first translated these sentences alone, then discussed their translations in pairs, and then presented their translations to the whole class. In class discussion, students discussed how to translate the *katakana* script that is used to index foreigners' speech and how to express the speech of the two boys. See Gyogi (2015b) for more details regarding the kind of discussion that was had concerning the translation of *katakana*. Students were given a different scene from the same manga as homework.

In Session 4, the students were given the task of translating dialogue from a TV drama scene for two purposes: (1) to produce DVD subtitles as a professional translator; (2) to post some of the translated dialogue on a fan site (to the extent that it did not violate copyright laws). Below is a transcript of the source dialogue that the students translated in class:

Hanzawa: こちらこそ。お願いしまっせ。社長はん

Kochirakoso. Onegaishimasse. Shachō han

The pleasure's all mine. Let's do it. Mr. President.

Takeshita: 一つお願いがあるんやけどな。気色悪い大阪弁はやめてくれへんか。

Hitotsu onegai ga arunyakedona. Kishoku warui ōsakaben wa yamete kurehen ka.

I've got just one request, okay? Could you stop doing that ridiculous Osaka talk?

Source: Hanzawa Naoki (episode 2) (Iyoda & Ida, 2013)

In the scene, the protagonist Hanzawa, a banker assigned to an Osaka branch, uses Osaka dialect when talking to his collaborator, Takeshita. However, the collaborator does not appreciate the protagonist's strange Osaka accent. This short dialogue produces a comical effect in a serious scene. After watching the DVD and receiving a brief introduction to the Kansai (Osaka) dialect as

a warm-up exercise, the students analysed the social context of the source text and that of the translation they would produce, considering their tenor, mode, and purpose. Then, the students translated these sentences alone, discussed their translations in pairs, and then presented their translations to the whole class. In class discussion, students talked about how to translate the Kansai dialect and whether or not they would change their translations depending on the target audience, and if so, how. Homework consisted of the translation of dialogue from a different scene from the same TV drama.

In Session 5, the students took part in an imaginary localisation project (i.e. customisation of products for local audience) for a Japanese video game, in accordance with the following translation brief: "You have been asked to translate the script of a Japanese TV commercial for a game. Your translation will be posted on the English website of that game for promotional purpose." The students watched the TV commercial and were provided with the script to translate.

During this task, students' attention was especially drawn to the translation of cultural references (i.e. items that are deemed to be unique to a particular culture) that were included in the script, such as ひなまつり (*hinamatsuri* [Doll's Day]). Before the task, the students were given and discussed a number of examples of how cultural references were translated in games as a warm-up exercise and were introduced to Venuti's (1995) notions of "foreignization" and "domestication." After that, they watched the TV commercial and analysed its contextual factors (target audience, mode, purposes, etc.). Then, they translated the following passages.

どうぶつの森にももうすぐ春がやってきます。
Dōbutsu no mori nimo mōsugu haru ga yatte kimasu.
Spring is on its way in Animal Crossing.

村にはたんぽぽが咲き、池にはおたまじゃくし。
Mura niwa tampopo ga saki, ike ni wa otamajakushi.
Dandelions are in full bloom around the town, and there are tadpoles in the pond.

ひなまつりにはひな人形を飾って、お祝い。

Hinamatsuri niwa hina ningyō o kazatte, oiwai.

On Girl's Day decorate dolls, celebration.

Source: *Dōbutsu no mori* [Animal Crossing] (Nintendo 2013a)

Students first translated alone and then compared their translations in pairs and with the rest of the class. They discussed how to translate cultural references and how much liberty a translator can take in such a localisation project. Homework consisted of the translation of a different TV commercial for the same game.

In this section, I briefly outlined the content and materials used for the study sessions for the beginner classes. As described above, each session was sequenced in a similar way, starting with a warm-up exercise, followed by analysis of the source text, trial translation, and discussion. However, each session had a different focus and a different task was given in order to direct students' awareness to the social significance of each text.

4.4.6. Intermediate classes: Texts for translation.

Table 6 details the contents of the intermediate class sessions. The texts for intermediate students included blogs (expressive/informative), newspapers (informative), manga (expressive), interview articles (informative), and TV commercials (operative). See Appendix 3 for all in-session translation texts.

Table 6

Intermediate class

Session	Text type	In-class translation text	Homework	Linguistic focus	Task
1	Blog	Yuko Oshima's blog (Oshima, 2012)	Beckii Cruel's blog (Cruel, 2012)	Speech styles	Your friend who is fan of Yuko Oshima asks you to translate her blog (Japanese to English).
2	Newspaper article	BBC news article ("Japan's Emperor Akihito Visits Tsunami Evacuation Centre," 2011)	BBC news article ("Japan Earthquake: Emperor 'Deeply Worried'," 2011)	Honorifics	You are reading a BBC news article, and (1) Mr. Ota, who you met at a visitor session and (2) Joon-woo, your Korean flatmate, have asked you what the article is about (English to Japanese).
3	Manga	*Gyagu manga biyori* [Good days for gag manga] (Masuda, 2004)	*Hanazakari no kimitachi e* [For you in full blossom](Nakajo, 1997, p. 24)	Role languages	You have decided to translate your favourite manga, *Gyagu manga biyori* [Good days for gag manga], and put some of your translation on the web (to the extent that they do not violate copyright laws) (Japanese to English).
4	Interview article	Gwyneth Paltrow's interview (Empire Online, 2013)	Emma Watson's interview (AskMen, 2007)	Sentence-final particles *no* and *wa*	You are working for *Cinema Today*, and you want to continue a good relationship with it. You are asked to translate an interview article of Gwyneth Paltrow (English to Japanese).
5	TV commercial	*Dōbutsu no mori* [Animal Crossing] (Nintendo 2013a)	*Dōbutsu no mori* [Animal Crossing] (Nintendo 2013b)	Cultural references	You have been asked to translate the script of a Japanese TV commercial of a game. Your translation will be posted on the English website of that game for promotional purposes (Japanese to English).

In Session 1, the intermediate students engaged in similar activities to those that had been given to beginner students. See Gyogi (2013b, 2015c) for more details regarding the classroom activities, discussions, and the students' performance in this session. Before the session, students were asked to collect information on three celebrities. After sharing the information they had gathered, students were given blogs written by the three celebrities, with the names hidden, and were asked to work out who had written each blog as a warm-up exercise.

Then, the source text was distributed (Oshima, 2012). The translation brief was as follows: "You came to know about AKB 48 [name of the idol group] and found them interesting. You decided to translate some excerpts of Yuko Oshima's blog and post them on your blog." The blog post tells of the writer's upcoming appearance on a TV show. One of the linguistic features of this blog is a style shift. The writer uses the *desu/masu* form at the beginning, but later shifts to the plain form.

Students read the source text together and confirmed the meaning of unknown vocabulary. Then they discussed the social context of the text and that of the translation they would produce, considering tenor (the target reader of the blog post), mode (channel of communication), and purpose. Then, students discussed the stylistic choices of the writer, including the use of style shift.

In class, students translated only the following two sentences, which include style shift from the *desu/masu* form to the plain form. They translated first alone, then compared their translations in pairs, and finally presented to the rest of the class. [+ *desu/masu*] and [+ plain] indicate the *desu/masu* form and the plain form, respectively.

私も明日、出演させていただくことになりました(´▽`)／♡
Watashi mo ashita, shutsuen sasete itadaku koto ni narimashita [emoticon]
I was also allowed to appear on the show tomorrow [+*desu/masu*] [emoticon]

こんな私のテレフォンショッキング、
ぜひ覗いてね～
Konna watashi no terefon shokkingu,
zehi nozoite ne~
Please take a look at
my Telephone Shocking show [+plain]

(Oshima, 2012)

After this, they were assigned the homework task of translating a blog post by Beckii Cruel, a British singer, from English to Japanese. Students were also instructed to submit a commentary to accompany their translation and a learning journal. Feedback was given at the beginning of the following session, and students compared the various translations written by their classmates.

In Session 2, students translated a BBC article on the Japanese imperial couple for two different target readers: (1) 28-year-old Korean friend Joon-woo; and (2) 60-year-old Japanese man Mr. Ota. See Gyogi (2015e) for details of the classroom activities and results from this particular session. As a warm-up exercise, students compared three newspaper articles reporting on the same visit by the imperial couple to a tsunami evacuation centre. Students analysed the difference in the use of honorifics for the imperial couple among the three newspapers. While two newspapers used honorifics, the third newspaper used plain forms to refer to the actions of the imperial couple. After this warm-up exercise, the students were given a BBC news article reporting the same imperial visit. After reading the article together, the students considered the social context of the source text and the translation they were to produce. After this, the students tentatively translated the following title in class, compared their translations in pairs, and then presented them to the whole class.

Japanese emperor Akihito visits tsunami evacuation centre
("Japan's Emperor Akihito Visits Tsunami Evacuation Centre," 2011)

The discussion focused on how to (or whether to) alter their translation for the two target readers and how to use honorifics to refer to the Japanese imperial couple. After that, the students were given the homework task of translating a BBC article on the Emperor's public comments on the earthquake ("Japan earthquake: Emperor 'deeply worried'," 2011).

In Session 3, the students engaged in translation of an excerpt from a manga, instructed by the following translation brief: "You have decided to translate your favourite manga, *Gyagu manga biyori* [Good days for gag manga], and put some of your translation on the web (to the

extent that it does not violate copyright laws).” See Gyogi (2015b) for the results of classroom discussions in this session. As with the beginner class, various role languages were introduced as a warm-up exercise. After that, the source text, a chapter from *Gyagu manga biyori* [Good days for gag manga], was given to the students. In the chapter provided, the protagonist and his friend explore the Amazon rainforest with an Indian guide, Govinda. Students received an explanation of the overall story of the chapter and read some pages together. After analysing contextual factors of the source and the target texts they were to produce, students translated the following passages:

Nakanishi: くだらねえウソでごまかしてんじゃねえ！
Kudaranee uso de gomakashiten janee!
Don’t play dumb with silly jokes like that!

Govinda: ジーザス 早(はや)～～ク　タスケナイト　死(し)ンデ　シマ～～～イ　マ～～～ス
Jīzasu Haya~~ku tasukenai to shinde shima~~~~i ma~~~~su [in katakana]
Jesus! Quiiiickly, if we don’t saaaave him, he will diiiie

Nakanishi: しかしこらえらいこっちゃで・・・
間近(まぢか)で見(み)る大蛇(だいじゃ)てこわすぎやで 手(て)ェだせへんわ　あきまへんわ。
Shikashi kora erai kocchade…
Majika de miru daija te kowasugi yade Tee dase henwa akima henwa
[in Kansai dialect]
But this is a real mess…
Seeing it up close the snake is freaking scary. I can’t touch it. I can’t do anything…
Source: *Gyagu manga biyori* [Good days for gag manga] (Masuda, 2004, p. 138)

In this scene a friend of the protagonist, Nakanishi, is caught by a snake in the Amazon rainforest. Govinda, the guide, who is fluent in Japanese, suddenly switches to a foreign accent, indicated by the use of *katakana*. Nakanishi also switches to the Kansai dialect. Such a change gives the scene a comic effect. The class discussion topics included how one might express various role languages in English and the possible reasons for and meanings connotated by the

use of *katakana* in this text. Homework involved a translation task of a scene from a different manga, in which the protagonist switches speech styles.

The task and emphasised linguistic features for the intermediate students' Session 4 were the same as those used in Session 2 for the beginner students. Students translated an interview with Gwyneth Paltrow for *Cinema Today* as though they were professional translators from English to Japanese. The translation brief was as follows: "You are working for *Cinema Today*, and you want to continue a good relationship with it. You are asked to translate an interview article of Gwyneth Paltrow." The only difference was that the intermediate students translated more complicated sentences, in accordance with their proficiency.

Like the beginner students, after being given the translation brief, the intermediate students browsed the website of *Cinema Today* together. Then, they analysed four interview articles by counting the number of sentence-final particles. After being given several examples of the use or non-use of feminine language in other forms of media, they read the source text—that is, the Gwyneth Paltrow interview—together and analysed its contextual factors. Because of time limitations, students only translated two sentences from the source text.

> It was great. I was really happy that in this movie Pepper got to do some more stuff.
>
> (Empire Online, 2013, as modified)

The class discussion mainly concerned whether or to what extent they should or should not use feminine language to be consistent with the style used by *Cinema Today*. Finally, students were assigned the same translation task with a different interview article as homework.

Session 5 was the same as that given to the beginner students in terms of the task, text and linguistic features emphasised. The students translated the script from the same Japanese TV commercial for promotional purposes. The only difference was that less time was required for comprehension of the source text. After the warm-up exercise, in which they were shown

examples of how cultural references could be translated in games and were made familiar with Venuti's (1995) notions of "foreignization" and "domestication," they watched the TV commercial and analysed its contextual factors. Then, they translated the following passages, which are the same as those assigned to the beginner students.

どうぶつの森にももうすぐ春がやってきます。
Dōbutsu no mori nimo mōsugu haru ga yatte kimasu.
Spring is on its way in Animal Crossing.

村にはたんぽぽが咲き、池にはおたまじゃくし。
Mura niwa tampopo ga saki, ike ni wa otamajakushi.
Dandelions are in full bloom around the town, and there are tadpoles in the pond.

ひなまつりにはひな人形を飾って、お祝い。
Hinamatsuri niwa hina ningyō o kazatte, oiwai.
On Girl's Day decorate dolls, celebration.

Source: *Dōbutsu no mori* [Animal Crossing] (Nintendo 2013a)

Students first translated the passages alone and compared them in pairs and in class. As the beginner students had, they then discussed how to translate cultural references and how far a translator can take liberty in such tasks. Finally, students were given the homework task of translating a different TV commercial for the same game. See Gyogi & Lee (2016) for more information about what kind of reflections were made in this session.

In this section, I briefly outlined the content of and materials used for the intermediate students' study sessions. As with the beginner students' sessions, each session had the same structure, and was designed to raise students' awareness of the different social functions of each individual text.

4.4.7. Pre- and post-session tasks.

The students engaged in pre- and post-session tasks before and after the study sessions. Table 7 shows an outline of each task. See Section 6.1, Section 6.2 and Appendix 1 for the details of the texts used for translation. The beginner students engaged in two tasks while the intermediate students completed four tasks. The intermediate students engaged in more tasks than the beginner students, to accommodate their proficiency. Since the beginner students had only studied Japanese for five weeks at the start of this study, the tasks that they could handle were limited.

Table 7

Details of translation tasks

Beginner students

	Details	Directions
Task 1	Website for language exchange partners	English to Japanese
Task 2	E-mail of refusal	Japanese to English

Intermediate students

	Details	Directions
Task 1	Website for language exchange partners	English to Japanese
Task 2	E-mail of refusal	Japanese to English
Task 3	E-mail of request	English to Japanese
Task 4	An excerpt from *Kamome Shokudo* [Kamome Diner] (Mure, 2008)	Japanese to English

In order to assess how students could apply what they had learnt in the study sessions, the pre- and post-session tasks made use of different texts. The website for language exchange partners and e-mails were chosen as (1) they are of a nature that learners would likely encounter in everyday life and (2) they are linguistically accessible to both beginner and intermediate students. The novel *Kamome Shokudo* was chosen to provide a text with a different social function (i.e. expressive text as defined in Reiss (1981, p. 124)) than the other tasks.

Two versions of the texts were prepared for each task, and their orders were counterbalanced so that half of the participants, randomly chosen, read Version 1 at the pre-session task and Version 2 at the post-session task, whereas the other half read them in the reverse order.

The tasks were administered one at a time, and there was no time limit. Students were instructed to write their translations on paper provided, with a pen or pencil. All of their processes were audio- and video-recorded, and notes were taken to record non-verbal behaviour of the participants that might not have been obvious on the recording.

Furthermore, students were asked to think aloud while translating passages. The think-aloud protocol is a method of examining the cognitive process by asking the participant to verbalise all of the thoughts that occur to them while performing the task (Jääskeläinen, 2010, p. 371). I prompted participants by asking them "what are you thinking now?" in English or Japanese for those who had difficulty verbalising during the tasks. Moreover, a retrospective interview was conducted immediately after each task, in which students were asked to report everything they remembered about the task. I also asked students to explain what they thought about the task, and in some cases, asked them to elaborate on their explanations. For example, when a student said "it was difficult," I then asked "which point in particular did you find difficult?" I also occasionally asked for elaboration regarding the comments made by students during the think-aloud protocols.

4.5. Study 1: Learning Experiences

4.5.1. Aim and participants.

The large volume of data collected enabled me to conduct three studies, with the use of selected data, to answer Research Questions 1 and 2. In this section, I give an overview of Study 1, which was primarily conducted to address Research Question 1: how do students perceive their own experience and learning through SFL-based translation activities?

The participants were the students described in 4.4.2. I did not treat the beginner and intermediate students separately since the primary purpose of this research was not to compare

these two groups of students but examine the potential of translation activities across levels. The results of Study 1 are presented in Chapter 5.

4.5.2. Collection of data.

Among the data collected, Study 1 mainly focuses on the learning journals and audio-recorded interviews. They were selected because they can provide an insight into the various types of learning experiences that were elicited through the series of study sessions. Classroom recordings, field notes, the researcher's reflective journal, and the translation products and commentaries submitted as part of homework are occasionally referred to, but they do not constitute the main target of analysis. They were excluded not because they are less important or less interesting than learning journals and audio-recorded interviews, but because the already large volume of data meant that there was a practical necessity to limit the amount to be analysed.

A learning journal, or as it is often called in the literature, a learning diary or log, is "an accumulation of material that is mainly based on the writer's processes of reflection" (Moon, 1999, p. 4). The learning journal also has limitations stemming from its subjective nature and underlying assumption of students' honesty and frankness about their experiences. Dervin (2010) argues that intercultural language learning involves some aspects that students may not always want to share. Another issue related to the journal is the variability in the depth of journals both among students and within a student. Despite these limitations, however, a journal is an easily-collected form of data which reveals students' perspectives on the affective and instructional factors that influence their learning (McKay, 2009, pp. 229–230).

Throughout the study sessions, students were instructed to keep a journal of their learning experiences and to submit it to me in a paper or electronic form at least once a week in English, Japanese, or a mixture of both. There was no length requirement. Prior to the study sessions, students were given a brief explanation of what a learning journal is and introduced to possible topics that could be included, both orally and in writing. Figure 6 is an excerpt from an

explanatory note distributed to students, which was adapted with modification from Yamada (2010, pp. 263–264). An oral explanation was also given based on this note.

(1) What is a learning diary?

A learning diary is a record of your reflections on these translation classes in English, Japanese or a mixture of both. There is no requirement on length. You may write them down in your notebook or you can type them and send them to me.

(2) What can I write in the learning diary?

You can basically write anything related to these translation classes. You can include your reflections on regular Japanese classes and any other learning as well. Below are some possible topics (but it is all up to you!)

(3) Possible Topics for Post-Lesson Diary

1. What do you think you have learnt, especially from today's lesson?
2. Have you gained any view that you have not had before? Or is there any new discovery?
3. Please tell me about your thoughts on Japan and the Japanese language during the lesson.
4. Did today's lesson make you think about your own country or language? How?
5. In today's lesson, were there any points with which you had difficulty?
6. Please tell me your general thoughts about today's lesson.
7. What do you think of my comments on today's lesson?

Figure 6. Excerpt of the explanatory note.

An individual interview was conducted with each student after all of the study sessions were completed. The purpose of the interview was to give students an opportunity to talk about and elaborate on their learning experiences individually, especially for those who submitted very short learning journals. In this interview, I asked students "how were these classes?" and let them explain their learning experiences by themselves. I occasionally asked clarifying questions. For example, when a student said "it was interesting," I asked "what aspects were interesting for you?" For those without much description in their learning journals, I made efforts to make them elaborate on their learning experiences, by asking questions such as "how was Session 1?" and "what about Session 2?" to gain insight into their learning experiences. For both learning journals

and audio-recorded individual interviews, my presence as a reader and interviewer may have elicited favourable responses from the students, since the students might have consciously or unconsciously tried to please me as their teacher.

Learning journals and audio-recorded interviews are two different types of data. However, the degree of elaboration in learning journals varied from student to student, and the use of learning journals alone would not have captured the views of students who did not write as much in their learning journals. Thus, the combination of these two resources was deemed necessary to attain a holistic view of learning experiences from all students.

4.5.3. Analysis method

Learning journals and audio-recorded interviews were analysed with reference to grounded theory. Grounded theory is an inductive approach developed by Glaser and Strauss (1967) with the aim of generating a formal theory from data without any pre-assumptions. Grounded theory relies on theoretical sampling, which means selecting and collecting data to elaborate and develop a theoretical category (Charmaz, 2006). The researcher continues to sample and analyse data until he or she reaches theoretical saturation, that is, a situation where no new theoretical insights can be generated by adding more data (Charmaz, 2006). The purpose of grounded theory is not to provide "thick descriptions" (Geertz, 1973) to understand what is behind the action of a person, but to conceptualise patterns based on data that can be developed into a theory.

Although there are several versions of grounded theory, this study refers to Charmaz (2006). Based on the constructivist view, Charmaz (2006, p. 130) considers data and analysis to be created from shared experience and relationships with participants, and regards grounded theory as a set of principles and practices, emphasising flexible guidelines (Charmaz, 2006, p. 9). Her relatively flexible approach is suitable for this study because the aim of this study is to gain an in-depth understanding of students' learning experiences in detail, not to rigidly follow the methods of grounded theory from theoretical sampling.

The analysis consisted of several stages. The data was initially segmented into different categories through open coding. The next stage was axial coding, in which I related categories to subcategories and specified the properties and dimensions of each category to see how they were related (Charmaz, 2006, p. 60). Finally, theoretical explanations of students' learning experiences were generated through selective coding. NVivo, a software package for qualitative data analysis produced by QSR International Pty Ltd, was used throughout this analysis. It allowed me to import, analyse, organise, and export various types of qualitative data. Using NVivo, I coded textual data, recoded coded data, and looked for patterns in the coding.

As described above, Study 1 was conducted in order to attain in-depth understanding of students' learning experiences, with the use of learning journals and audio-recorded interviews.

4.6. Study 2-1: Learning Outcomes (Japanese to English)

4.6.1. Aim and participants.

Study 2 was mainly conducted to answer Research Question 2: What kinds of changes can be observed in the students' translation products and/or processes before and after the series of study sessions? Study 2 is sub-divided into Study 2-1 and Study 2-2. I examine the students' performance from Japanese to English in Study 2-1 and that from English to Japanese in Study 2-2. This section concerns Study 2-1.

The participants consist of both the beginner and intermediate students described in 4.4.2. The results of Study 2-1 are presented in Section 6.1.

4.6.2. Collection of data.

Since the purpose is to examine the students' learning outcomes, this study focuses on the students' performances in the pre- and post-session tasks. As described in Section 4.6, the beginner students did one Japanese-to-English task: e-mail of refusal, while intermediate students did two Japanese-to-English tasks: e-mail of refusal and an excerpt from *Kamome Shokudo*

[Kamome Diner] (Mure, 2008). However, due to space limitations, the e-mail of refusal was chosen for analysis. As both groups of students engaged in the translation of a similar e-mail, this task was considered suitable for the observation of the overall learning outcomes generated by this study. See Section 6.1 and Appendix 1 for the texts used for translation in these tasks.

Assessment of students' performance on the translation task draws from two different types of data: (1) translations produced and (2) think-aloud protocol/retrospective interview data. The think-aloud protocol has limitations due to the unnatural setting of verbalising thoughts while doing tasks. A high cognitive load may affect verbalisation. The information that can be accessed in this way is limited to that which is actively processed in the working memory or that which students are conscious of (Fry, 1988, p. 160; Jääskeläinen, 2010, p. 371). The retrospective interviews are also limited in their ability to elicit accurate information about students' translation strategies and processes, due to the delay in time. Despite these limitations, these methods give an insight into students' translation strategies and processes, which cannot be observed from the products alone.

4.6.3. Analysis method

Students' translation products and processes were analysed separately. The students' handwritten translations were digitalised and transcribed. Then, they were analysed focusing on the students' choice of vocabulary (what kind of vocabulary they chose or did not choose) before and after the sessions. The students' choice of and frequency of words used was examined and counted, using the software NVivo, and was compared for both tasks.

The students' translation processes, obtained from the think-aloud protocols and retrospective interviews, were then analysed using thematic analysis. Thematic analysis is a widely used method for identifying and describing patterns in qualitative data (Braun & Clarke, 2006). This is similar to grounded theory in the sense that it emphasises "what is said" rather than "how it is said." However, unlike grounded theory, thematic analysis does not aim to create a

theoretical model. Rather, it aims to identify common thematic themes or patterns across the data set (Braun & Clarke, 2006). Thematic analysis is considered appropriate for the analysis of the think-aloud protocol data as the purpose is to compare pre- and post-session task performance.

All think-aloud protocols and retrospective interviews were transcribed, and the relevant objects of analysis were thematically coded, based on (1) students' translation strategies and (2) reasons for word choice. After the initial coding, each code was analysed again to check for consistency within the code itself and among the other codes. In this process, codes were integrated, modified, deleted, or divided as necessary. The inter-rater reliability of the coding made by the current author was ensured by a second rater, who independently coded four randomly selected items of students' data using the same coding categories. The rest of the data was coded by the current author only, with consideration of discrepancies that were discussed with the second rater.

By closely examining both translation products and processes, Study 2-1 aims to assess changes in students' performance in Japanese-to-English translations before and after the study sessions.

4.7. Study 2-2: Learning Outcomes (English to Japanese)

4.7.1. Aim and participants.

Study 2-2 was conducted to observe the learning outcomes of the students by examining their performance in English-to-Japanese translations. The participants were intermediate students only. Beginner students were excluded from the analysis of English-to-Japanese translations because of the degree to which their proficiency improved between the tasks. While beginner students only knew the *desu/masu* form at the time of the pre-session task, at some point between the pre- and post-session task, they learnt the plain form, which constitutes an important element in deciding the interpersonal relationship with the reader in Japanese (see Section 4.3.2). Therefore, the students only had a choice of the *desu/masu* form in the pre-session task whereas

they could choose between the *desu/masu* and plain forms in the post-session task. Such an expansion of choices in Japanese significantly enlarges the possibilities of translation, and makes it difficult to assess what change had resulted from learning in the study sessions. Although this concern also holds true for translation tasks from Japanese to English, this is much less of an issue as all students had access to a wide English linguistic repertoire from the start.

For intermediate students, although the same concern holds true regarding the change in their proficiency, this is much less of an issue than for beginner students. Intermediate students already had a sufficient Japanese linguistic repertoire with which to translate English source texts into Japanese at the beginning of testing. For example, intermediate students already knew the *desu/masu* and plain forms at the time of the pre-session task. Thus, any change in the use of the *desu/masu* or plain forms can be considered as changes in their strategies, rather than them acquiring knowledge of either style.

The results of Study 2-2 are presented in Section 6.2.

4.7.2. Collection of data.

Although intermediate students did two tasks (i.e. website translation and an e-mail of request), only the e-mail of request was chosen for in-depth analysis due to space limitations. The e-mail of request was chosen in order to attain consistency with Study 2-1, which also analysed the translation of an e-mail. Furthermore, in the translation of e-mails, a translator is in a mediating position between a specific writer and a specific reader. The analysis of students' translations can demonstrate how they rearticulate meanings for a specific reader and, thus, can clarify what kind of mediational work the students undertook. On the other hand, the translations of a website for language exchange were designed to reach many unspecified readers. Thus, students' translations may vary depending on their assumed readers. The variety of assumed readers makes it difficult to analyse and compare translations among and within students.

As with Japanese-to-English translations, two different types of data were collected: (1) translations produced and (2) think-aloud protocol/retrospective interview data.

4.7.3. Analysis method

As with Study 2-1, students' translations and processes were analysed separately. The products of students' translation were analysed by focusing on the students' choice of either the plain form or *desu/masu* form, and on whether they included style shifts in the main clause before and after the sessions.

The students' translation processes, obtained from the think-aloud protocol data and retrospective interviews, were also analysed using thematic analysis. All think-aloud protocols and retrospective interviews were transcribed, and all students' comments regarding the choice of speech styles during the think-aloud protocol and retrospective interviews were extracted. They were then analysed to identify the reasons for choice of speech style. Because of the small amount of data, instances of each translation strategy and reason were not quantified as they were in the case of Japanese-to-English translations.

Through the analysis of students' performances in translation tasks, Study 2-1 and Study 2-2 examine learning outcomes of the students before and after the study sessions.

4.8. Study 3: Focus students.

4.8.1. Aim and participants.

In Study 1 and Study 2, each student's data was fragmented for the purpose of analysis and it thus became difficult to observe the overall development of each student. Thus, Study 3 was conducted to obtain an in-depth analysis of learning experiences and outcomes for individual students. In Study 3, two beginner students and two intermediate students were selected as focus students. In order to select a representative sample of all the participants, the following criteria were set for the selection of focus students: (1) their result is representative of learning

experiences identified in the series of five study sessions; (2) their personal backgrounds are also typical examples of other participants, in terms of languages used at home, nationality, experiences living abroad, and visits to Japan; and (3) they provided a sufficient amount of learning journals, interviews, and content during the think-aloud protocol to enable me to conduct an in-depth analysis. The results of Study 3 are presented in Chapter 7.

4.8.2. Collection of data.

The data used for the analysis includes that used in Study 1 and Study 2, namely, learning journals, audio-recorded interviews, and students' performance in pre- and post-session tasks (both English to Japanese and Japanese to English). Other data, such as homework tasks and the translation commentaries of each student is occasionally referred to but is not the main focus of this study.

4.8.3. Analysis method

In the analysis, I identified a theme(s) that best characterises the learning experiences and outcomes of each focus student from among the categories created in Study 1. I then extracted the learning journal entries and audio-recorded interviews (and occasionally homework and translation commentary) relevant to that theme. Next, I examined the development of each focus student, from the pre-session tasks to the study sessions and post-session tasks, by using qualitative excerpts from the data.

Through a close examination of qualitative excerpts, Study 3 aims to assess the learning experiences and outcomes of each focus student.

4.9. Summary of Chapter 4

In this chapter, I explained the methodology for this qualitative classroom research project in detail. Three specific research questions regarding learning experiences and outcomes were

formulated to explore the potentials of translation activities for the development of intercultural competence among beginner and intermediate students of Japanese. Data was collected from multiple sources throughout the research project, both during the series of study sessions and in the pre- and post-session tasks. The selected data was then analysed from three different perspectives in order to answer Research Questions 1 and 2.

I will report and discuss each set of findings in Chapter 5 to Chapter 7 below. In Chapter 5, I will discuss the findings from Study 1, regarding learning experiences. In Chapter 6, I will report on Study 2, which regards learning outcomes. Finally, in Chapter 7, I will report the results of Study 3 by giving an in-depth analysis of the learning experiences and outcomes of the four focus students. In Chapter 8, based on the findings from Chapter 5 to Chapter 7, I will address Research Question 3: How do the learning experiences and outcomes observed in Research Questions 1 and 2 relate to the development of the students' intercultural competence?

Chapter 5 Students' Learning Experiences

5.1. Overview

In this chapter, I analyse the students' learning journals and audio-recorded interviews (See Section 4.5) using grounded theory to address Research Question 1: how do students perceive their own experience and learning through SFL-based translation activities? In total, 66 learning journal entries[8] were collected from beginner students and 67[9] from intermediate students. The average length of each entry was 323 words (half an A4 page), either typed or handwritten. Three students' (Jessica and Christine, beginner; Roberto, intermediate) journals were extremely short, sometimes consisting of only one line. Three students (Michael and Daniel, beginner; Rhiannon, intermediate) failed to submit learning journals for some of the sessions.

Individual interviews were conducted after each pre- and post-session task with all students except Sarah (beginner), who could not find time to participate. The individual interviews lasted 5 to 30 minutes, depending on the depth and detail of the student's answers.

As described in Section 4.5, the data was initially coded sentence-by-sentence and divided into different categories. These categories were then integrated and/or subcategorised in order to identify relations between them (Charmaz, 2006, p. 60).

Six theoretical concepts were identified (subjective dimension, social dimension, translation as a site of struggle and joy, other's stance, own stance, and (critical) reflection) and a theoretical model was generated based on their relations. The initial model was a linear model, but it was then modified into a triangle model as below, following the example of Du Bois's (2007) "stance triangle," as it better facilitates explanation of the students' learning experiences.

Figure 7 shows the relationship between these concepts.

[8] Twelve students submitted five entries, Daniel submitted four, and Michael two.

[9] Thirteen students submitted five entries, and Rhiannon submitted two.

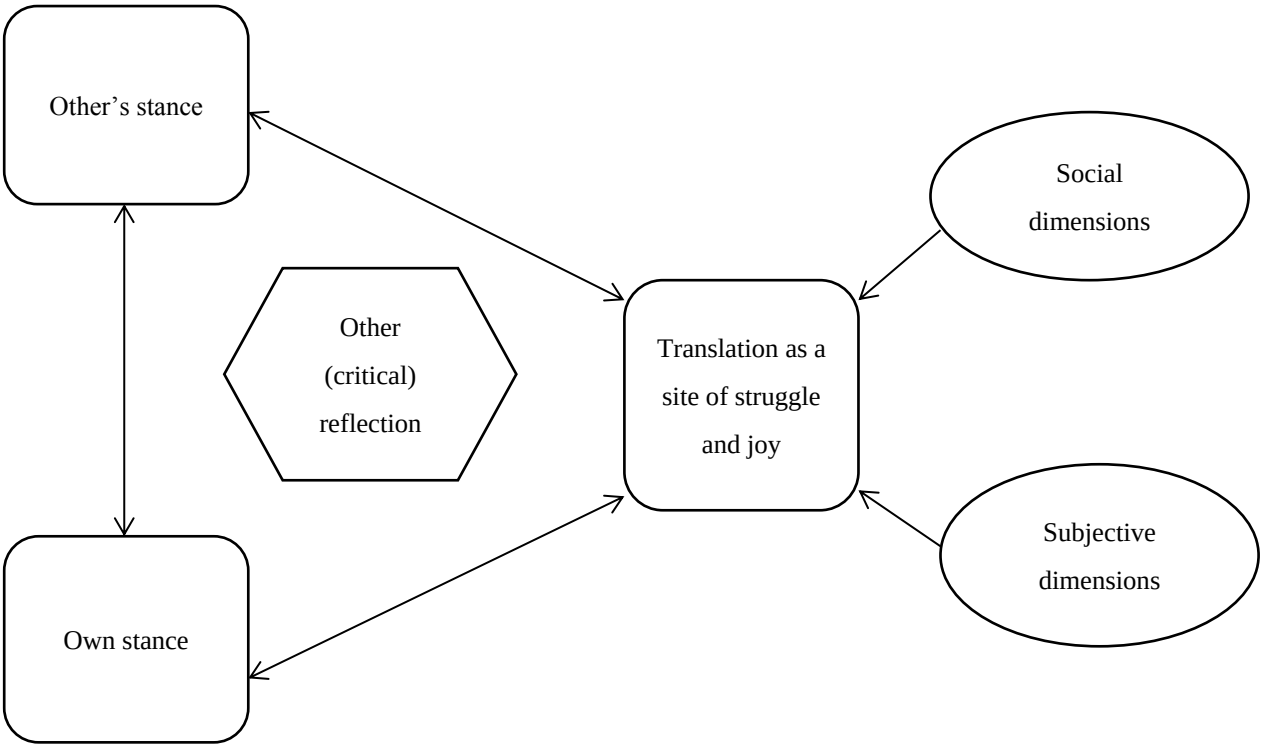

Figure 7. Overview of learning experiences.

The term "stance" in Figure 7 ("own stance" and "other's stance") is based on Du Bois's study (2007) in which he defines stance as the "public act by a social actor, achieved dialogically through overt communicative means, of simultaneously evaluating objects, positioning subjects (self and others), and aligning with other subjects, with respect to any salient dimension of the sociocultural field" (p. 346). Du Bois (2007) introduces a stance triangle to show how stance is operationalised and interpreted in interaction. He argues that stance is not a private act, but a public one, through which the subject, as a social actor, simultaneously (1) evaluates an object, (2) positions a subject (normally the self) vis-à-vis such an object, and (3) aligns with other subjects (Du Bois, 2007, p. 163). His stance triangle was adopted in this project to explain the learning experiences obtained from the learning journals and learners' responses in the interviews.

In the discussion that follows, I make use of excerpts from the students' journals and interviews to examine the six theoretical concepts listed above in detail, starting with subjective

dimensions (Section 5.2), followed by social dimensions (Section 5.3), translation as a site of struggle and joy (Section 5.4), other's stance (Section 5.5), own stance (Section 5.6), and (critical) reflection (Section 5.7). Some of these concepts—particularly the subjective and social dimensions—are not mutually exclusive, but they are divided here for explanatory purposes. Each of these concepts is closely related to the others, as illustrated in the figure above, and constitutes an integral part of the learning experiences of students, as demonstrated below.

5.2. Subjective Dimensions

SFL-based translation activities in this study drew students' attention to the subjective perceptions, emotions, and connotations, and associations that were indexed or evoked by the choice of a word, phrase, or utterance beyond its referential meanings. Such learning experiences, which are grouped as subjective dimensions in this section, can develop students' awareness of the role of language as a symbolic form to "construct subjective realities such as perceptions, emotions, attitudes, and values" (Kramsch, 2009b, p. 7). Kramsch (2008, 2009b) argues that such subjective dimensions are often overlooked in current language education, which tends to focus on the effective and accurate exchange of denotative or referential meanings.

When describing aspects related to the subjective dimensions evoked or indexed by language, the students' frequently-used words included (1) "personality/character"; (2) "stereotype"; (3) "connotation/association"; and (4) "feeling," as detailed below.

Regarding the first category, 18 students (24 journal entries, 2 interviews) mentioned that language was used to convey not only referential meanings but also the personality or character of either the writer or the person described in the text. Ten students (10 journal entries) out of 18 remarked on how personal pronouns and sentence-final particles in Japanese served to index various personalities or characteristics of the writer. These entries were observed across multiple sessions, but were mostly found in the sessions on feminine language and role languages (i.e. Sessions 2 and 3 for the beginner class and Sessions 3 and 4 for the intermediate class). For

example, below is an excerpt from Jessica's (beginner) journal for Session 3, in which she had learnt various personal pronouns and sentence-final particles in Japanese through the translation of manga.

(1) It was really interesting learning about personal pronouns in this lesson. The way that the Japanese language is able to convey the speakers' personality through pronouns is really unique and gives the listener/reader a lot of information about a person/character without them having to say much. (Jessica, beginner, Session 3)

Similarly, Zhang Shu (intermediate, Session 3) characterised the variety in personal pronouns as "incredibly rich and varied." On the other hand, Aysha (beginner, Session 3) evaluated personal pronouns as "a good tool for expressing character" but "problematic and restrictive" at the same time, as they may result in imposing a certain image.

Below is an excerpt from the learning journal of Erin (intermediate) after she had translated an interview article with an American celebrity in Session 4. When Erin compared two translations of the same celebrity in class: one from a cinema magazine and one from the NHK, the Japanese national public broadcasting organisation, she noted that:

(2) The teacher[10] then showed us two different articles based on the same interview with Lady Gaga. One article was from a cinema magazine, and the other from the NHK, the equivalent of the English BBC. It was amazing how much of a different person Lady Gaga came across as in each article. In the cinema magazine, the women's language sentence final particles were quite frequent, as [*sic*] so she seemed quite energetic and childish, but in the NHK article she came across as quite focused and serious about her work. (Erin, intermediate, Session 4)

Erin expressed surprise at the different perceptions of the same celebrity that were created by the choice of sentence-final particles *wa* and *no* (the particles often used to index femininity, see Section 4.3.5). Beginner students including Michael, Daniel, and Naomi also commented on the

[10] The original is "行木先生 (*Gyogi sensei* [Teacher Gyogi =the author's name])" in kanji.

use of sentence-final particles *wa* and *no* in the Japanese translation of celebrity's interviews in their journals from Session 2. They observed that such sentence-final particles showed the writer's assumption of the individual's personality (Daniel), which is helpful in understanding that personality (Naomi) but may also create an artificial world by giving that person a different persona (Michael).

Other entries relate to various other linguistic factors that affect the personality or character of the writer, including use of emoticons (Christine and Paulina, beginner, Session 1), writing style (Anna, Catherine, Masha, Rhiannon, and Sophie, intermediate, Session 1), and the use of *katakana* (Paulina, beginner, Session 3). As Anna (intermediate, Session 1) noted, "it was really interesting to see how much information (about personality) can be deducted from different styles of writing."

Regarding the second category, eight students (9 journal entries) stated that a particular linguistic feature was not randomly attributed but that there was a conventionalised pattern that carried certain stereotypes of social groups. For example, Olivia (beginner, Session 4) explained that the use of dialect triggers a certain stereotype that cannot however be transferred to the listener/reader without knowledge of that dialect.

(3) It [= dialect] is just too culturally specific in terms of prejudices, assumptions, [and] humorous stereotyping that are lost on a foreign audience who don't have any cultural context. (Olivia, beginner, Session 4)

Olivia noted that a dialect's cultural specificity is deeply embedded in a particular cultural context and cannot be easily translated to another language. Other students also mentioned specific stereotypes that were evoked by the use of certain language. Examples included the "valley girl" (a stereotype of teenage girls from Southern California) denoted by the overuse of "like" in English (Aysha, beginner, Session 3), and the blundering foreigner denoted by the use of *katakana* in Japanese (Sarah, beginner, Session 3). Some students made comments regarding the

use of pronoun and sentence-final particles in Japanese (Naomi, beginner, Session 2; Aysha and Paulina, beginner, Session 3; Ellen, Megan and Zhang Shu, intermediate, Session 3), one student even calling it a "blatant form of stereotyping" (Zhang Shu, intermediate, Session 3).

Regarding the third category, 15 students (18 journal entries, 2 interviews) used "connotation" or "association" to explain what Barthes (1957) calls "myth," or that which can be evoked beyond denotative meanings. Journal entries containing these words were found in multiple sessions, but they were most salient in Session 5, in which both beginner and intermediate students tackled the translation of a TV commercial that included cultural references (8 students (6 journal entries, 2 interviews)). In that session, students discussed how certain Japanese words used in the commercial as signs of spring, such as "さくら (*sakura* [cherry blossom])," did not always carry similar nuances of "springness" in English. For example, Ellen (intermediate) noted that:

> (4) This week we had to think about how to translate seasonal concepts for adverts promoting Animal Crossing's "Seasonal Scenes" games. This was particularly interesting as the seasons in Japan and in Britain have strong associations which do not always match up (for example, the association of spring with cherry blossoms in Japan and daffodils in Britain). (Ellen, intermediate, Session 5)

This excerpt demonstrates Ellen's awareness of meaning at the level of myth (Barthes, 1957) beyond the signifier-signified relationship, with regard to words that connote spring in Japan and Britain. A similar awareness can be observed among students regarding other lexis from the same session, including "たんぽぽ (*tampopo* [dandelion])" (Olivia and Sarah, beginner) and "おたまじゃくし (*otamajakushi* [tadpoles])" (Christine and Paulina, beginner; Erin, intermediate). Awareness of such cultural difference led Sarah (beginner) to doubt the appropriateness of dictionary translations for both languages. She explained that "we had to even consider if we should call a dandelion a dandelion."

Students' reflections on such connotations and associations at the lexical level can be found in the journal entries from other sessions, regarding lexis such as "かわいい (*kawaii* [cute])" (Sarah, beginner, Session 1), "元気 (*genki* [healthy, sound])" (Paulina, beginner, Session 2), and "見舞う/訪問する (*mimau*/*hōmonsuru* [visit])" (Zhang Shu, intermediate, Session 2); as well as at other levels such as dialect (Aysha and Maisy, beginner, Session 4), choice of script (Rebecca, beginner, Session 3), and visual image (Vivian, beginner, Session 3).

Regarding the fourth category, 13 students (15 journal entries, 2 interviews) used the term "feeling" to express a subjective impression they received from a text. For example, Masha (intermediate), a Russian heritage speaker who was raised in Germany, characterised translation activities in Session 1 as concerning "how to bring the same 'feeling' across," something she frequently experiences between Russian and German. The word "feeling" appeared in several instances, and did not normally relate to particular linguistic features such as sentence-final particles or personal pronouns, as described above, but to a wider range of discourse-level features. For example, students wrote of the importance of feelings that can be evoked by different writing styles (Daniel, beginner, Session 2; Anna, intermediate, Session 1), dialects/accents (Aysha, beginner, Session 4), or "the calm but relaxed voice and way of speaking in the advert" (Sarah, beginner, Session 5).

For example, the excerpt below is from Catherine (intermediate). In this excerpt, she reflected upon a class discussion in which a variety of students' translations and interpretations were presented to the whole class (see also Section 5.5).

(5) The fact that we all had slightly different approaches to the translations shows how important feelings/emotions are in speech (we all understand things in different ways—no matter how slight it maybe.) Thus, how the message is conveyed is extremely important for the reader's interpretation of what is said and also the information that can be gained about the writer, to form an opinion of him/her.

Also, the class proved that if the feeling you're trying to convey is deep, there are more methods you could use to conveying it, for instance, the use of punctuation ('!') or emoticons or a softer or harsher tone using vocabulary or grammar. (Catherine, intermediate, Session 1)

The variety of interpretations and approaches provided by her peers made Catherine think about how feelings and emotions constitute a crucial part of the message being conveyed. Her focus was not on how one can convey the content of a message accurately and effectively, but on how to use symbolic forms, such as linguistic forms and signs (punctuation/emoticons), to evoke the intended feelings/emotions in a reader.

In addition to the above-mentioned frequently used words, students' awareness of subjective realities that are evoked or indexed by language is expressed in other terms, such as "humour" (8 students), "nuance" (4 students), and "rhythm" (2 students). For example, in a separate interview, Rhiannon (intermediate) remarked that the sessions enabled her to learn to "read like [*sic*] the atmosphere of the sentence rather than just the words conveyed." Wenjing (intermediate) also mentioned in her interview that she learned how "nuances […] can matter a lot in translation."

Students also analysed the social meanings that emerged from a particular situation but were not commonly taught meanings of a given linguistic form. For example, Alex (intermediate) noted his awareness of the indexicality of the *desu/masu* and plain forms in the learning journal for Session 1, in which students analysed style shift in a blog. The different meanings that emerge through the use of the *desu/masu* and plain forms were, Alex reports, "something I didn't immediately notice before." (Alex, intermediate, Session 1). In his learning journal from Session 5, in which students translated a TV commercial (see Appendix 3 for the source text), Alex instinctively noticed and analysed functions served by the plain form in particular contexts, beyond the meanings frequently given in textbooks (cf. H. M. Cook, 2008).

(6) As it is an advert with the purpose of selling a product, it is necessary to be polite to the customer (even if you can't see the customer) but there is also a lot of plain form used. I guess this is for impact and to be friendlier to any children. (Alex, intermediate, Session 5)

While analysing the commercial, Alex noticed the frequent use of the plain form, which he thought was incongruent with the politeness level that an advert should use to address its target customers. Alex's journal shows that he was able to develop a new understanding of Japanese through analysis of specific forms in a certain context.

Agha (2007) argues that meanings emerge among co-occurring signs, rather than being inherent to a particular linguistic form. In recent years, an increased number of studies have criticised one-to-one mapping of a linguistic form to its meaning (Agha, 2007; H. M. Cook, 2008; Kasper, 2006; Pizziconi, 2011), but such mapping is still used in beginner-level language textbooks (H. M. Cook, 2008; Gyogi, 2015e). Such criticism regarding the indexicality of language shares common concerns with the students' awareness of subjective realities as discussed above, in the sense that both criticise the reduction of a form to one particular meaning and highlight the need to observe the various meanings that emerge from or that are evoked by a particular situation.

Similarly to Alex, Paulina (beginner) also noticed how linguistic forms and signs can serve various social interactional agendas in a particular context. Upon comparing three celebrities' tweets in Session 1, she was able to accurately identify the writer of each tweet, even though she could not understand all of the content of the text. Paulina noted her surprise that even the writing systems (*hiragana*, *katakana* or *kanji*) used by each writer could convey information about the formality of the text. During Session 2 in the intermediate class, in which students compared the use of honorifics for the imperial couple in major Japanese newspapers, eight intermediate students (Anna, Catherine, Erin, Masha, Megan, Roberto, Wenjing, and Zhang Shu) mentioned how language, especially honorifics, could be used to index differences in political stance.

The students were not merely observing indexicality in language, but also attempting to actively manipulate the text through their choice of language. For example, Vivian (beginner) attempted to index an additional "authentic" value to her translation through maintained use of the

original emoticons, as she explains below. Regarding her translation of a short tweet by Kyary, a Japanese singer, from Japanese to English, she reflected that:

(7) The debate surrounding the use of emoticons, for example, made me change my mind completely. Usually I tend to leave out emoticons if present in a translation and I attempt to get their meaning across with words. However, after hearing what other classmates said about them, I now think that it is much more useful to keep emoticons in their original form (and not try to translate into commonly used English emoticons) as this gives a translation much more authenticity and maintains the contact with the original text. (Vivian, beginner, Session 1)

Vivian wrote that she had previously overlooked the significance of emoticons. Although emoticons do not contribute to the referential meaning of the text, she noted that they play an important role in indexing various social meanings, such as "authenticity." As such, she intentionally added an "authentic" value to her own translation through the use of emoticons.

Megan (intermediate) also manipulated her vocabulary to make her translation sound more like "young Japanese people's speech." Below is her reflection regarding a blog exercise from Session 1.

(8) The homework is to translate a blog post of Beckii Cruel. For the homework, I searched online words used by young people. I found [it] very interesting [to note] words such as "*nau*" [now] and "*wiru*" [will]. They suit my translation very well. I feel that it makes [my translation] sound more like [the speech of] young Japanese people.[11] (Megan, intermediate, Session 1)

In performing her own translation, Megan strategically incorporated such words as "*nau*" and "*wiru*," which are derived from English "now" and "will," to index the young image of the writer, designing her text to convey not only referential but also subjective meanings.

[11] Translated by the author from Japanese. The original was as follows:"宿題は、ベッキークルーエルのブログを翻訳することです。宿題のために、若者のインターネット言葉を探しました。「なう」や「うぃる」などとても面白いと思います！私の翻訳にぴったりです。もっと若い日本人的に聞こえると感じます。"

As can be seen in the examples above, SFL-based translation activities in this study succeeded in eliciting awareness of the subjective dimensions of a text. These dimensions are frequently absent from beginner/intermediate-level classrooms, which usually focus on memorisation, repeated practice of forms, and exchanges of referential meanings (Kramsch, 2008, 2009b). In this study, awareness of subjective dimensions was mainly elicited through (1) warm-up exercises, (2) discussions of the texts, and (3) acts of translation. In warm-up exercises, students observed the variety of speaking/writing styles that were used within a particular channel of communication, such as blogs, tweets, newspaper articles, interview articles, role languages, and game translations. As shown in Excerpts 1 (Jessica) and 2 (Erin), the presentation of intracultural variability drew students' attention to the fact that "how" they write is equally important to "what" they write. During the sessions, students analysed the texts and discussed subjective interpretations (see also Section 5.5). As revealed in Excerpt 4 (Ellen), such a close analysis of the text through discussion with other students allowed students to explore subjective dimensions that they might not otherwise have realised existed. Regarding acts of translation, group discussion enabled the emergence of multiple subjective realities, and students were able to negotiate how to best convey the realities evoked by the source text in another language. As shown in Excerpts 5 (Catherine) and 7 (Vivian), the act of translation also gave students the opportunity to both craft their own subjective realities and compare and evaluate the various subjective realities that were created by their respective translations (see also Section 5.5). Thus, it is reasonable to state that subjective dimensions played an important part in the students' learning in this study and, as described above, that students' awareness of subjective dimensions could be observed to develop throughout the different phases of the study.

5.3. Social Dimensions

In addition to subjective dimensions, translation activities in this study also elicited students' awareness of the social dimensions of language. Awareness of social dimensions in this case

relates to the understanding of translation as a social practice, which requires consideration of the target reader, the channel of communication, and other social functions of the text. The concept of social dimensions is closely related to the principles of SFL explained in Chapter 3. In other words, a text is inseparable from the social context in which it is located, and while a text is interpreted within a certain context, it also shapes that context. As described above, the subjective and social dimensions of a text are not mutually exclusive; they are separated here for explanatory purposes.

In the learning journals and interviews, 16 students (16 journal entries, 8 interviews) explicitly noted the importance and usefulness of considering social context. Of the 16 journal entries that mentioned this, 12 were from Session 1, in which students discussed the social context of source and target texts for the first time. Leila (beginner, Session 1) remarked that the social context of a text was not something she had considered before. Suzanne (beginner, Session 1) also noted "how translation is not always about accuracy or a very specific meaning. But most is reliant on context and what the audience of the translation is."

Consideration of social context seemed to facilitate the students' decision-making processes by providing them explicit criteria for their translation choices. As Olivia (beginner, Session 1) expressed it, "it [= the session] illustrated how <u>important</u> it is to have context about what you are translating. The more you know, the easier it becomes to understand the author's intent, motivation or drive" [underline as in the original]. Anna (intermediate, Session 1) also stated that "I learnt that it's much easier to translate knowing the context of the translation text." In the post-session interview, Megan (intermediate) also elaborated on this point.

(9) When you are translating, thinking about target audience and the purpose of it was really helpful because then, just translating anything now, I just think about who is directed for and why they want to read and stuff, it really helped you to determine how exactly you should write it, whether you should be very casual in writing it, and it was very useful for just knowing, rather than just translating for the sake of translating. You get better technique with translating 'cause you really

really think about everything, just who it's for and why you are writing and things like that. (Megan, intermediate, interview)

Here, Megan notes that consideration of the social context equipped her with "better technique" for translation. She states that consideration of the context is helpful in the way it guides her to deeply think about how she translates, rather than blindly "translating for the sake of translating." In the journal from Session 1, Megan recalled her previous attempts to translate Japanese to English. At that time, she writes, she found translation very difficult as literal translations sounded strange and she did not know how to improve her translations. She said that the study sessions made translation much easier, by helping her to understand the text as existing within a particular context.

The target reader was specifically mentioned by 21 students (35 journals, 8 interviews) as an important factor that affected their translation; this aspect of the text relates to the tenor of the three register variables of SFL (see Chapter 3). Consideration of the target reader is to be expected, especially as the teacher emphasised the importance of the target reader (tenor) throughout the sessions. As Megan noted above, students were not "translating for the sake of translating," but needed to consider that "what works for one audience may need to be changed for another!" (Jessica, beginner, Session 1). The students' accounts showed their understanding of what is classically called "recipient design" (Sacks, Schegloff, & Jefferson, 1974), or what Bakhtin terms "addressivity" (Bakhtin, 1994, p. 87), that is, the notion that the style of an utterance is affected by how the speaker or the writer senses or imagines his or her addressees. For example, Naomi (beginner) wrote as follows in her learning journal from Session 1.

(10) The thing I enjoyed the most was modifying the text to fit a target audience because, it required you to consider what they wanted most from the translation, you had to step into their shoes and really think. (Naomi, beginner, Session 1)

Naomi notes that thinking about the target reader requires her to decentre herself and think from the point of view of another. She uses the word "modifying" to refer to her translation process, implying that she conceptualises translation not as the simple replacement of vocabulary but rather as a re-designing of the text for a specific target reader.

Rebecca (beginner) also mentioned the importance of the target reader in Session 5, in which she translated a TV commercial that included cultural references.

(11) We noticed that it can be difficult to try to translate cultural phrases or festivals that are not celebrated in other countries, as it would be difficult for some people to understand and may make some people think that the company's product is not something for them. We noted that it was important to make our translations so that they would make every (or at least the majority of) listener/s feel included. (Rebecca, beginner, Session 5)

She considered that a reader without much background in Japanese cultural festivals might have difficulty understanding the cultural references and might feel as though they were not the target customers of the product. Like Naomi, Rebecca tried to design the text for her intended reader to make the reader feel more included.

Erin (intermediate) explained the importance of the target reader in reference to an exercise from Session 1, in which she translated the blog post of a Japanese idol.

(12) For instance, at first when I did the translation of Ooshima Mayuko's [*sic*] blog, I translated the Japanese emoticon (´ □ `)/ ♥ into 'English' as :D <3, but then realised that the target audience of my translation, the non-Japanese-speaking fans of Ooshima Mayuko [*sic*] and AKB48, would most likely be familiar with Japanese culture, and therefore Japanese emoticons, and so in the end kept the emoticon as the same (´ □ `)/ ♥. (Erin, intermediate, Session 1)

Erin elaborates upon her translation strategies by describing how she adjusted her translation to suit the target reader, using the example of a Japanese emoticon. At first, she translated a

Japanese emoticon as an English one, but then she changed it back to the Japanese one again, assuming familiarity with Japanese emoticons even among fans without knowledge of Japanese.

Unlike Erin, who seemed to quickly realise how to design her translation for the intended reader in Session 1, Christine (beginner) found it difficult to consider the target reader (and contextual factors). Christine mentioned in her journals for both Sessions 1 and 2 that she forgot to think about the target reader. She also repeated that in the interview, saying:

> (13) And throughout the whole thing actually, I always forgot about target audience, so it wasn't until toward the end that I started actually connecting that. Normally I'd forget and just do. If I was being paid a lot of money, I'd remember the target audience (laugh) (Christine, beginner, interview)

She said that it was only after completing several sessions that she began to consciously accommodate her translation for the target reader. The assignments she completed also revealed a gradual shift towards adapting translation to suit the target reader. In her homework and translation commentaries from the first three sessions, she wrote about her choice of words, speech-styles, sentence-final particles used to represent the personality of the writer (such as cute, and young), and other structural changes that made her translation sound better, but not about the target reader. In the second homework, she received feedback from me, which pointed out her lack of consideration for tenor. In the fourth homework, she finally started to mention the target reader, writing that "I tried to focus on more of a direct translation […] it's a Japanese expression that my target audience would be interested in learning."

Another difficulty that emerged during the process of translation was uncertainty regarding who the target reader was, whether due to lack of knowledge (Christine, beginner, Session 5) or to the diversity of the target readership (Alex, intermediate, Session 3). For example, regarding the translation of manga, Alex noted that a translation that would work for "English people" would not necessarily work for other "foreign English-speakers" around the world. As pointed out by

Alex, the imagined target readership is not a homogeneous entity, but diverse and varied. This diversity posed a challenge to students as they designed their translations.

Eleven students (7 journal entries, 6 interviews) mentioned that the medium affected their translation. For example, after translating manga, Zhang Shu (intermediate) noted that:

(14) Up to now, the translations we do for class [= regular class] focus on being loyal to the original syntactic structure […] However, when translating other mediums – particularly forms meant to entertain, such as manga – preserving syntactic structure is much less important, as long as you manage to convey the general meaning/purpose of the speech (Zhang Shu, intermediate, Session 3).

In this excerpt, Zhang argues that translation strategy depends on the channel of communication. She compares translation activities from regular classes with those of other media, contrasting the different emphasis given in each medium. Daniel (beginner, Session 3) also mentioned that "products used for entertainment/presentation" required different strategies than products solely focused on communicating information. Other students also adopted different strategies for the translation of literary works (Anna and Ellen, intermediate, interview), interview articles (Zhang Shu, intermediate, Session 5), and movie dialogue (Paulina and Daniel, beginner, Session 4; Christine, beginner, interview).

Unlike students' awareness of subjective dimensions, which appeared rather spontaneously as they engaged in translation activities, it would seem as though their awareness of social dimensions can be mainly attributed to the explicit discussion of social factors that was held during the sessions. Each time, the students were explicitly instructed to discuss the social context of the source and target texts before translation. Moreover, some students were given feedback on their homework that encouraged them to think about the social context.

Thus, the aforementioned student responses were more or less anticipated. The results show that the SFL-based translation activities enabled students to approach translation differently from conventional translation activities that focus on grammar and vocabulary. This focus on social

context gave students more options in translation: rather than strictly adhering to syntactical structure, students were able to negotiate a variety of signs, contexts, and stances in light of the social context surrounding the text.

5.4. Translation as a Site of Struggle and Joy

The complex array of subjective and social dimensions involved in translation prompted the students to conceptualise translation as a site of struggle and joy. Pratt (2002) argues that the act of translation emerges from fractures and entanglements to which the translator attends. Students struggled with and/or enjoyed these entanglements by examining their choices of words, linguistic forms, and phrases based on various criteria.

Twenty-seven students (55 journal entries, 12 interviews) noted the difficulties and excitement they experienced when engaging in the complexities of translation. Thirteen students enjoyed the translation activities, describing them as "really powerful and fascinating" (Michael, beginner, Session 1), "invigorating" (Naomi, beginner, Session 2), "extremely wonderful" (Catherine, intermediate, Session 5), "a great experience" which made her feel "more energised walking out than I did walking in!" (Sarah, beginner, Session 1), and a "very enriching experience" which "has opened my mind to many more ways of tackling various texts" (Vivian, beginner, Session 5) in their journals.

Similar remarks were made in the interviews. For example, Roberto (intermediate) explained how he enjoyed engaging in a cognitively challenging task:

(15) Because before that, mainly because all that 2 years of doing like direct translation, yeah, 'translate!' [imitating the teacher's instruction]. So stopping to think yeah, this is not…this is more than just direct [translation], there is a purpose behind this, um, それがおもしろかった (*sorega omoshiro katta* [That was interesting]). (Roberto, intermediate, interview)

Roberto acknowledged the importance and usefulness of the conventional translation activities that are typically employed in classrooms for learning syntactic structures. However, 2 years of repetitive practice of such "direct translation" led him to approach translation in a rather automatic and mechanical way. SFL-based translation activities in this study allowed him to explore translation as something "more than direct translation," as a process with a social function to achieve. He code-switched to Japanese to summarise that he enjoyed exploring these complexities of translation.

One aspect of translation that students enjoyed was the liberty to make choices. SFL-based translation activities in this study provided no single "correct" answer, unlike those in the regular classroom, but rather, the students were instructed to consider multiple factors. It gave the students creative freedom, and they enjoyed making these choices.

Twelve students (12 journal entries, 4 interviews) explicitly mentioned this liberty regarding the making of translation choices. Lisa (intermediate) mentioned in her first learning journal that consideration of social context "gave us more freedom with translating." Lisa described how translations vary depending on how a translator frames the target reader and social functions of the text. This realisation enabled her to develop her translation strategy from a rigid replacement of words and grammatical structures to a process in which she had more freedom to choose her words. Aysha (beginner, Session 1), Lisa, and Zhang Shu (intermediate, Session 3) explicitly noted the "creativity" involved in translation as enjoyable and interesting in their learning journals.

Four students elaborated on this point in their interviews. Below is an excerpt of an interview with Naomi (beginner). Naomi recalled that she tended to translate texts "literally" before taking these sessions. She said that literal translation was a conventional and habitual behaviour that she had been doing in the language classroom. Then, she compared such translation to the SFL-based translation activities from this study:

(16) I like the way we translated in class [= study sessions]. It was more free to do what we wanted, and I really like that because I know it was easier, although you have to think a lot more towards it, how to convey. I just found it more enjoyable 'cause I just find that you can get your opinions over in your translation a lot more. (Naomi, beginner, interview)

The SFL-based translation activities in these study sessions allowed her to be active and responsible for her choice of words. The translation became a manifestation of her own opinions, whether implicitly or explicitly.

Similarly, in his interview, Daniel (beginner) compared his experiences of translating during these sessions with the translations he normally performed in the regular language classroom:

(17) I guess [in regular classes there are] sentences to translate and there are structures to follow, so there are rules to follow, and you must follow but when you are translating just a piece of work, it's a lot more loose. I mean, there are rules there but you have to take into consideration a lot more things. Because of the wider variety and because it, I guess, uses more practical uses, you are always a lot more open with your options, which is interesting. (Daniel, beginner, interview)

Similar to Naomi, Daniel also showed appreciation for the liberty he could exercise in translation. Despite the importance of learning rules and structures, his comment "you must follow [rules]" implies a lack of freedom in the regular classroom. As Daniel pointed out, he has, and needs to take into account, more options when choosing the words he uses. Indeed, G. Cook (2010) argues that translation is not a special activity reserved for professional translators, but one that learners at all levels encounter in everyday life. Daniel also characterised the SFL-based translation activities in this study as having "more practical uses," applicable to his everyday life.

At the same time, translation is a site of struggle in which, in Weedon's words, "the individual is an active but not sovereign protagonist" (Weedon, 1987, p. 41). The translator has choices, but that does not equate to free rein in every choice. The students faced various dilemmas and difficulties when tackling their translations, including (1) the existence of multiple criteria; (2) the untranslatability of some concepts; and (3) the power relations in translation.

The first struggle, mentioned by 11 students (9 journal entries, 4 interviews), was that they needed to take into account multiple criteria. As Sarah (beginner, Session 1) noted, "There were so many ways to translate and perceive it, yet we had [to] choose the one we felt fit the best, but with so many different criteria, it wasn't easy." Aysha (beginner, Session 5) also wrote that "there was a lot of considerations" which "could cause quite the headache!" Similar comments were made in the interviews. For instance, Sophie (intermediate) listed various issues that she had to think about when translating a newspaper article—"the audience," "the history of the newspaper," "the history of the newspaper towards the emperor," and so on—which she found "really tricky." The students' statements suggest that the SFL-based translation activities that were used this study were not simple tasks but cognitively challenging ones that required students to consider various criteria.

The second struggle relates to the elements that are inevitably "lost in translation." Twenty-two students (26 journal entries, 5 interviews) expressed their inability to find equivalent words or phrases for gender specific language (Jessica and Suzanne, beginner, Session 2; Lisa, Masha, and Wenjing, intermediate, Session 3), humour (Daniel, Olivia, and Suzanne, beginner, Session 1; Aysha and Leila, beginner, interview), onomatopoeia (Naomi and Paulina, beginner, Session 3; Chris, intermediate, Session 3), and so on. Four students also revealed their frustration at losing so much in translation. For example, when translating a TV commercial, Sarah (beginner, Session 5) felt "a real pain to figure out how to convey that calm, easy-going feeling that the Japanese version gave off." In her interview, Anna (intermediate, interview) also described the dissatisfaction she felt concerning inaccuracies in her translation, saying "it just hurts."

The third struggle is the degree to which a translator can exercise power in translation. The liberty experienced in the translation activities used in these sessions made students question "neutrality" and "impartiality" in translation. Ten students (10 journal entries, 5 interviews) showed awareness of the biased nature of translation. For example, Michael (beginner) contemplated the power relations that existed between translator and text in his journal:

(18) I think that it is a problem that every translator has to face and has encountered many times: to what extent can you make the sentence your own sentence? (While respecting the translation). I think that the relationship between the translator and the translation process is a very delicate and complicated one at the same time (Michael, beginner, Session 1)

Michael's question "to what extent can you make the sentence your own sentence?" is one that is extensively discussed in Translation Studies (e.g. Venuti, 1995). Postcolonial theory considers that dimensions of power exist in the process of translation itself, in the relationship between translator and author, in the source text, and in the translated text (Tymoczko & Gentzler, 2002, p. xxviii). As Pratt (2010) notes, it is worthwhile to reflect on the power of the translator, "as the 'one who knows' both codes; the one who has the power to 'do justice,' 'be faithful,' yet also to 'capture,' deceive, betray one side to the other, or betray both to a third" (p. 96). Michael faced precisely this difficulty; regarding how much power he could exercise in translation, and described the translation process as "a very delicate and complicated one." In other words, translation is not an innocent activity but one that is highly charged with power relations at various levels.

Chris (intermediate) also reflected upon the power that can be intentionally or unintentionally exercised by the translator:

(19) Because of the very fact that translations are done by humans (discounting the comedy of certain web translation services which if anything only serve as a reminded [*sic*] translation should be left to humans) they are at risk of being manipulated by the translator themselves, whether intentional or not, as the language we use and images we associate with specific words varies between all of us. (Chris, intermediate, Session 4)

Chris mentions the inevitable individual differences that occur regarding subjective perception, interpretation, and production of a text. Similarly to Michael, Chris expressed caution regarding the conscious or unconscious power that a translator can exercise on a text. Wenjing

(intermediate) also highlighted the fallacy of apparent neutrality in translation in her interview. She said that translation was not an innocent transfer of meaning from one language to another, because "the words you use in translation are actually not neutral" (Wenjing, intermediate, interview).

Regarding such power relations, 15 students (19 journal entries, 2 interview) remarked upon the dilemma they faced in determining how much and what kind of power they could or should exercise in their translations. The students' concern was not about how they could best find an equivalent meaning, but rather related to how much and what kind of liberty they could exercise vis-à-vis the text. For example, after translating the interview article with feminine language in Session 4, Wenjing (intermediate) noted in her journal the dilemma of "whether to translate true to the original text or to translate it in a way favoured by the target audience". Christine (beginner) also mentioned in her journal for Session 5 that it was "tricky" to decide "how direct the translation should be" when translating the TV commercial. In her journal for Session 4, Olivia (beginner) recorded that it was "quite a challenge to decide, how and even if" dialect should be translated. The students also discussed some of the ethical issues involved in translation. For instance, when translating the speech of a foreigner, students found it difficult to represent "someone being foreign without being too offensive" (Suzanne, beginner, Session 3) or "without losing the humour but being mindful of my target audience" (Megan, intermediate, Session 3).

As described above, students conceptualised the SFL-based translation activities in this study not as tasks requiring word-for-word replacement, but as sites of struggle and joy in which they faced multiple difficult but interesting challenges. These activities led the students to feel a sense of empowerment because they were not always evaluated with reference to a "correct" answer. Instead, the activities allowed students to exercise liberty in translation as they made independent choices and navigated a number of the thorny issues that are involved in actual translation. Students faced various difficulties and dilemmas in making these choices, relating to

the existence of multiple criteria, the untranslatability of some concepts, and the power relations involved in translation.

5.5. Other's Stance

The complexities inherent to translation without a "correct" answer opened up students' eyes to the plurality of interpretation; the potential to achieve different results depending on how students interpreted the texts and their social contexts and on what criteria they prioritised. Students' learning journals and interviews showed that the translation activities assigned in these study sessions were understood to concern not only the relationship between the student and their source/translated text, but also the relationships that existed between the students themselves (other texts), as shown in the triangle in Figure 7.

Nineteen students (22 journal entries, 11 interviews) were interested in and/or surprised by the diversity of interpretations and translations offered by their classmates. Nine out of 22 journal entries that mentioned this were from Session 1, probably because they witnessed this variety for the first time. In other words, SFL-based translation activities highlighted the diversity of meanings that could emerge from the same text. Students used various emotional words to express their surprise in discovering the variety of translations, including "intrigued" (Aysha, beginner, Session 1), "shocked" (Maisy, beginner, Session 3), "really surprising" (Michael, beginner, Session 2; Sophie intermediate, interview), "staggering" (Sarah, beginner, Session 1), "very interesting" (Rebecca, beginner, Session 1), "fun" (Roberto, intermediate, interview), or "really cool" (Erin, intermediate, interview). For example, Vivian (beginner) explained in her journal that:

(20) I found it fascinating how many variants of one translation a class of a few people could come up with. I noticed that they seemed to have differed depending on the age, background and general personalities of the classmates, with some using a more formal language, some translating a text as closely as they could, and some making up new sentences completely in order to better convey

the message of the text and make it sound more natural to an English-speaker (Vivian, beginner, Session 1)

In the excerpt above, Vivian describes the excitement she felt when hearing classmates' alternative translations with the use of the word "fascinating." In her interview, Vivian explained that translation activities "really opened my mind [to] different interpretations and translations" that she would have otherwise tended to ignore. According to her, "normally I think with a simple text, a lot of people would think the same way, and just do the same thing," but the SFL-based translation activities in these study sessions demonstrated different interpretations, and she described this realisation as "the biggest thing that I've got out of it [= these study sessions]." As mentioned by Catherine (Excerpt 5 in Section 5.2), the variety seen among different translations of the same source text enabled students to realise that not only what was said but also how it was said was crucial when considering how the reader will perceive a text.

A similar comment was found in Ellen's (intermediate) learning journal:

(21) It was interesting to hear not only the other students' ways of translating the material, but also their reasons for translating that way (e.g. the style, level of formality). Our different approaches meant that we ended up with a variety of translations, as people interpreted the material in different ways. (Ellen, intermediate, Session 1)

Ellen found it interesting to observe and discuss how different meanings emerged from the same text and how different interpretations could lead to different translation approaches. Similar comments were made in the interviews. For example, Lisa (intermediate) recorded that, "At high school, my Japanese teacher gave one perspective. But in the Ph.D. class, I listen to [others'] perspectives, understand, and translate together with other classmates."[12] Megan (intermediate)

[12] Translated by the author from Japanese. The original was as follows:"私は高校で、私の日本語の先生は1つの考え方も使いました。でも、PhDクラスで、他の友達と一緒に考えを聞いたり、わかったり、一緒に翻訳をしたりしました。"

also mentioned that she liked "collaborating with people on the translation," and that she found it interesting to "see everyone else's approaches and whether you think their approach is better and remember what they've done."

Students were not only surprised by different interpretations and translations, but also revealed their alignment or non-alignment with others' stances in deciding, reshaping, refining, and negotiating their own stances for translation. Fourteen students (15 journal entries, 8 interviews) explicitly noted that their positive and/or critical evaluation of classmates' translations and interpretations helped them to refine, justify, and discover their own stance.

Among those 14 students, eight explicitly expressed that others' stances broadened their perspectives and helped to confirm, change, and/or refine their own translation. For example, Maisy (beginner) mentioned that a peer's translation helped her to refine her translation in the interview:

(22) I thought that was good. It [= class discussion and pair work] helped you to refine your translation 'cause sometimes you need a couple of peers' advice to look at it to 'cause you are seeing it from one way, and you might get stuck on something, and someone else looking at would help you. They'll be seeing from a different angle. There are also a lot about reading tones of what they are saying, which you might not get but they might can understand better. (Maisy, beginner, interview)

Maisy explains how the multiple opinions and interpretations of her peers served to broaden her perspectives and helped her to refine her own translations, allowing her to overcome initial difficulties. A number of students also offered a positive evaluation of a particular translation performed by a classmate (Paulina and Vivian, beginner, Session 1; Zhang Shu, intermediate, Sessions 1 and 3) or a particular strategy that was used (Naomi, beginner, Session 3), and explained how they jointly collaborated with peers to find the best translation possible (Suzanne, beginner, Session 3; Vivian, beginner, Session 4). As Zhang Shu (intermediate) acknowledged in

her interview, the stances of others played a crucial role in her translation as "if you think only yourself, you wouldn't really come up with the best thing."

Students did not always show alignment with the stances of their classmates. Eight students among the 14 mentioned above disagreed with some of their peers' translations, which also helped them to shape their own stance for translating. For example, Paulina (beginner) clearly articulated how others' stances (to which she showed both agreement and disagreement) helped her to refine and craft her own stance. The excerpt below is from her reflection on the translation from Japanese into English of a foreigner's dialogue in a manga scene that was assigned in Session 3. In this excerpt, she recalls two different types of translation that came up in the classroom:

(23) The translations we created can be split into two types; both aimed to convey that the foreigner spoke differently, but they differed in subtlety as well as whether they were explicit about this or not. For example, one of the translations reversed the original relationship - in English, it was rendered as a Japanese person speaking broken English and visiting a group of English speaking children. It was noted that this could be perceived as racist, which brought up a short discussion about the nature of the original text, stemming from the 1970s. Personally, I didn't choose this method as I think it is difficult to do well and it is often inappropriate, due to the possibility of racism and discrimination. I tried to use an outdated word, or a formal word to convey the greeting in the first frame; this was hard, and I admired a participant's idea to use "Good day." She explained that it was close to the original meaning of こんにちは (*konnichiwa* [hello]), but it was also somewhat outdated and would seem out of place when speaking to children. There were a few translations which aimed to preserve the general impression of the text rather than the meaning, and used a simple greeting and translated the boy as making fun of something else. (Paulina, beginner, Session 3)

This excerpt shows how alignment and non-alignment with the translation stances of classmates aided Paulina in the discovery and refinement of her own translation stance. As described above, Paulina noticed that two different approaches were used by her peers to recreate in translation the comedic effect of the foreigner's speech. She indicates an ethical issue with one of these approaches, which she says might lead to racism and discrimination. Her disagreement

with others' stances prompted her to find an alternative translation, instead using outdated or formal words to show the foreignness. She was also impressed by the suggestion of a peer (i.e. "Good day") that embodied what she had been searching for and helped her with her own translation.

Recognition of the importance of others' stances on translation can also be observed in the following two journal excerpts from Aysha (beginner) and Sophie (intermediate). These two students took different stances when translating. Sophie was more willing to take liberty when translating while Aysha expressed caution about translators straying too far from the source text. Both cited others' stances to argue for their own position. The following excerpt is from Aysha's journal after Session 1. In this excerpt, she reflects on pair work, describing the translation of a tweet that she did with a classmate, Steven [a student who withdrew the study]. In translating the tweet, Steven interpreted the tweet as a story, rather than an actual event.

(24) When Steven said his interpretation as a story being told, I thought it was really interesting and really understood the thought process. I thought that his process was great but that ultimately in the role of a translator it was taking liberties to assume that much. Certainly there should be a degree of interpretation but you are reshaping someone else's words, and you should try to stay as close to that as possible. Although it can't be exactly the same and he could have been closer than anyone, if you aren't sure I don't think it's your place to presume in case the original speaker is grossly misunderstood. (Aysha, beginner, Session 1)

While showing some degree of understanding towards Steven's translation strategies, Aysha was concerned that the liberties he took in interpreting and translating the text were excessive. She argues that it is necessary to respect the writer's original words and intentions as much as possible in order to avoid misunderstanding. The way she writes shows her relatively strong disagreement with his stance, as can be seen in statements such as "you <u>should</u> try to stay as close to that as possible" [emphasis mine] and "I don't think it's your place to presume." It should be noted that she might not have taken such a relatively strong position against translators taking too

many liberties had she not seen Steven's interpretations. In other words, her reaction to Steven's stance helped her to shape and construct her own stance on translation.

Unlike Aysha who was cautious about the exercise of liberty when translating, Sophie was more willing to take such liberties. She said in her interview that:

(25) I hate direct translation. I might be taking too much liberty in doing that but I hate using Google translate. If you wanna direct translation, use Google translate, and I think sometimes other people in the class, I thought their translation… whilst being probably more correct, in my mind, I find it difficult to read […] I don't know how to explain this…It's not a grammar thing. I think translation is not a linguistic, you're not focusing on a language, you're focusing what you're translating there…there's a substance rather than grammatical analysis of what you are doing there…(Sophie, intermediate, interview)

Sophie favoured functional or pragmatic equivalence in her translations. Although her stance is different from that of Aysha, she also cites the stances of other students in order to advance her argument. Sophie initially shows hesitation, as shown in her comment "I don't know how to explain this…." Yet, she then manages to clarify her stance by separating, in her words, grammar-focused translation and substance-focused translation. Disagreement with others' stances became an enabling factor for both Aysha and Sophie, allowing them to more clearly articulate and justify their own beliefs, even though they adopted different stances themselves. Their journals and interviews demonstrate how the variety of translations done by peers constituted an important learning resource for students to refine and construct their own stances.

Bakhtin (1994) argues that "our thought itself — philosophical, scientific, and artistic — is born and shaped in the process of interaction and struggle with others' thought, and this cannot but be reflected in the forms that verbally express our thought as well...." (p. 86). The variety of interpretations and translations made by the students opened up a space of discussion and dialogue where students could share understandings and strategies, whether they agreed with other students or not. This then helped them to construct and shape their own stance. Such a space

of discussion can also be considered as a "community of practice" (Wenger, 1998), which is characterised by mutual engagement, joint enterprise, and a shared repertoire. In these sessions, a group of multilingual students built collaborative relationships through mutual engagement, and jointly tackled issues of translation, with each member accounting for his or her own translation. Students also tried to find and jointly construct shared repertoires through discussion, including the creation of better/best translations. This community of practice in the classroom plays an indispensable role in learning experiences in these translation activities.

5.6. Own Stance

During translation activities, students were required to present their own stance at various stages including during pair work, class discussion, and homework. As noted in Section 5.5, translation activities resulted in a variety of interpretations and translations among students.

For example, in Session 5, in which both beginner and intermediate students translated a TV commercial, the translation of cultural references such as "こどもの日 (*kodomo no hi* [Children's Day])" revealed various stances. Among the 26 students who submitted homework (all except Michael and Rhiannon), seven students adopted a foreignisation strategy (Venuti, 1995), that is, they retained a foreign element by using "Children's day." For example, Suzanne (beginner) assumed that the target reader had some knowledge about cultural references and noted that "those who are playing Animal Crossing [= name of the game] will probably know it comes from a Japanese company (nintendo) thus the references to Japanese culture won't be so strange." Megan (intermediate) also retained "Children's Day," but added an explanation before it, "Decorate the town with traditional Japanese carp banners and armor for Children's Day!" to make her translation accessible to a target audience without knowledge of Japanese.

Thirteen students chose to use a gloss or an explanatory note in translating "Children's Day" such as "festivities" (Vivian, beginner; Zhang Shu, intermediate), "It's your day and you can do what you want, be a child again and wear a paper hat like you used to" (Sophie, intermediate), and,

"Have a party, play dress up and decorate your home" (Paulina, beginner). Alex (intermediate) researched actual advertisements for the game that had previously been used in the UK and discovered that they cut out the scenes with Japanese culture, and, thus, he followed that convention. Rebecca (beginner) also used a gloss, "holidays," that would "appeal to more people in more places." Chris (intermediate), who translated Children's Day as "Japanese festival and culture events," said that it was the only way to "strike a balance between the remit and the information that was being worked with."

Six students changed it to a different holiday, such as Easter (Leila, beginner; Masha, intermediate), or "History Day" (Maisy, beginner), using the so-called domestication strategy (Venuti, 1995). For example, Maisy (beginner) changed Children's Day to History Day as "it [= Children's Day] would not make any sense to UK players of the game; although a small proportion of them may understand the cultural reference, many won't." Wenjing (intermediate) intentionally oriented her translation "more to the Chinese cultural sphere (Mainland China, Hong Kong, Taiwan, and Singapore)" and used: "Devour rice dumplings on the Fifth of May."

The stances taken by students were diverse and subject to change, depending on the task and even within a particular task. For instance, in Session 5, students including Anna (intermediate) translated "こどもの日 (*kodomo no hi* [Children's Day])" as "Children's Day" but used a gloss for another cultural reference, i.e. she replaced "花見 (*hanami* [cherry blossom viewing])" with "relax under trees," considering the unfamiliarity of the target reader.

In the learning journals, nine students (11 journal entries) gave "balance" as a key factor in deciding their own stance, but had difficulty in achieving such balance. For example, Megan (intermediate) noted the difficulty she faced in balancing both the writer's intentions and the target reader's readability. Below is her learning journal entry from Session 5.

(26) I think when it comes to localisation it is good to have an important balance between communicating the original content and changing the content so that it is more relevant to the target audience. I think a very good example of this was the Pokemon card example, where on

> the Japanese card there was the Buddhist swastika symbol, which in Buddhist tradition symbolises eternity and is used to mark temples on Japanese maps, but since World War Two the swastika is closely associated with Nazi Germany in the West, and most people would not know of its peaceful origin and current use in Asia. (Megan, intermediate, Session 5)

As described above, Megan highlighted the importance of finding a middle-ground where she can accommodate the target reader without losing the intent of the source text, citing an example of the swastika symbol.

The concept of balance is not limited to the source text and target reader, but is also relevant to other aspects of translation. For example, when translating an American celebrity's interview in Session 2, Olivia (beginner) talked about the balance between the translator, the employer, and the target reader, saying, "Wouldn't a more harmonious approach be to find some middle ground that works for both you as a translator and your need to gain further employment, improve/expand your reader base and also, be understood." Paulina (beginner) also mentioned the balance between subjective and social dimensions in Session 3, arguing that "translation is a balance between meaning and feeling, or the general impression, and depending on the three factors (target audience, mode, purpose) a translator has to decide how literal the translation should be."

Although mentions of the importance and difficulty of achieving balance are seen across journal entries, students occasionally did not try to strike this "balance." For example, Sarah (beginner) decided not to use feminine language, represented by the sentence-final particles *no* and *wa*, in her translation of a celebrity's interview from English to Japanese in Session 2.

(27) Overall, after a lot of thinking, I decided that it's best not to use it, even if that makes me a horrible translator. I want to translate accurately, so if someone uses a similar speech to の (*no*) and わ (*wa*) in Japanese, then sure, I'll use them, but I won't put them in or try to change how an interviewee sounds for publicity. I doubt *Cinema Today* would be unhappy with my translation, because (I hope…) it's not a 'bad' translation. (Sarah, beginner, Session 2)

Although Sarah acknowledged that the avoidance of feminine language might lead to a negative evaluation of herself as a "horrible translator," she decided not to use feminine language. She stressed the importance of the accurate representation of the personality of the celebrity in question. Pointing out the infrequent use of sentence-final particles *no* and *wa* in natural Japanese conversation, she expressed concern that the standard style of the cinema magazine might lead to the misrepresentation of the celebrity's personality. Her use of the expression "horrible translator" or "I want to translate" suggests her full acknowledgment of the norms of the magazine *Cinema Today* and her intentional diversion from such norms to follow her own desire (as can be seen in "I want to" in the excerpt above) to accurately represent the celebrity. Despite the low degree of certainty (as can be seen in "I doubt" and "I hope" in the excerpt above), she also felt that this social norm was negotiable.

Sarah's stance is very different from Wenjing's (intermediate), for example, who prioritised the need to adapt to the style of the website. Wenjing's stance is clear in her journal from Session 4:

(28) Also, this week we faced a problem of whether to translate true to the original text or to translate it in a way favoured by the target audience. In the case of *Cinema Today*, since we are trying to be part of the translation team in the website, I think we should translate in the style of the website. If the translator is not satisfied with the style, he might well go and do translations for some other websites where style is not stressed. (Wenjing, intermediate, Session 4)

Wenjing explains her stance using the expression "I think we should," in which the term "we" probably refers to translators as a whole. Her comment indicates that she sees this as an obligation that translators must comply with the norms of the client.

Students expressed various positive aspects of clarifying and sharing their own stance with other students in their interviews. Megan (intermediate) said that the clarification of her own stance "helped me be a bit more confident about putting my ideas forward for translations anyway." She said that she is "a bit shy" and that "I worry if I would be wrong or something, then

you see other people do, and you all have to do it, then it puts you forward and then you find out that actually what you thought isn't wrong or anything." For Lisa (intermediate), it helped her to enhance her metacognitive awareness, a skill other studies have suggested can be enhanced by the use of translation in language teaching (Elorza, 2008; Machida, 2011). Lisa mentioned in her interview that speaking her thoughts aloud (which she was not used to) during the discussion with peers helped her to understand "why you feel a certain way" and gave her the "necessary skills for translating."

As described above, one of the features of the translation activities carried out for the current study is that each student was required to find, express, and share their stance in one way or another through translation. The students were not third-party observers, but active participants who had to constantly make choices through the very process of translation, to construct new social worlds.

5.7. Other (critical) Reflection

The final concept identified in the learning journals and interviews is other (critical) reflection. The term "critical" is in brackets because of the lack of clear definition on what constitutes "critical" (e.g. Moore, 2013) and controversies surrounding its use (discussed in details in Section 8.2.3). The topics included foreign representation, feminine language, emoticons, newspapers' use of language, and localisation. The content and depth of reflection varied from one student to another, depending on their personal experiences, backgrounds, and interests. For example, in reflecting on the same case of foreign representation in a Japanese manga, while Megan (intermediate) reflected on the difference between stereotypes of Indian men in the UK and Japan, Erin (intermediate) geared her reflection towards the question of whether such foreign representation could be taken as racist. Due to the variety of topics covered in these sessions and the large amount of data collected, this section focuses on the (critical) reflection on feminine language as an example, with occasional references to other topics.

Feminine language is chosen for its prevalence across all of the students' journals and interviews at both beginner and intermediate level (29 journal entries, 7 interviews). The journals cited are from Session 2 for the beginner class and Session 4 for the intermediate class, unless otherwise specified.

The analysis of students' reflections on feminine language can be divided into the following six categories: (1) gaining of new knowledge; (2) showing emotional reaction towards feminine language; (3) interpreting the role of feminine language; (4) comparing and/or connecting feminine language with their own language(s); (5) reflecting upon their own subject position; and (6) applying their learning outside the classroom or showing further interest. Regarding the first category, 17 students mentioned that they gained new knowledge of feminine language. No student expressed an opinion regarding essentialist interpretations of feminine language (i.e. feminine language is naturally developed reflecting women's essential feminine nature). Rather, the students' expressed their awareness of how the sentence-final particles function to create different images of actresses within or across media.

During the session, students counted the number of sentence-final particles in the interview articles of four actresses in the Japanese website *Cinema Today*. Two of these articles were translations of English interviews and two were based on natural conversation in Japanese. Students found that translated articles frequently used the sentence-final particles *wa* and *no*, indices of femininity in this context, whereas there was no such usage in the articles based on natural Japanese conversation. As described in Section 4.3.5, feminine language is often seen in novels, drama scripts, manga, anime, movies, and translation, but not frequently in real conversation (Inoue, 2003; Nakamura, 2007). Furthermore, students compared the translated interview articles of the same celebrity, Lady Gaga, in different Japanese media, one from a magazine similar to *Cinema Today* and one from the NHK, the national broadcasting media, which does not use such sentence-final particles as *wa* and *no*.

The presentation of diversity and competing normative models in the use of feminine language contributed to students' new knowledge. As described above, this knowledge was not based on normative or essentialist understanding (women should use this or that language) but rather on the socio-constructivist view, which prompted students to think about how language is used to make meanings. For example, Michael (beginner, Session 2) noted that, "Some languages may have gender-specific way of expressing different kind of emotions. 「わ」("*wa*") and 「の」("*no*") were given as examples as to how the image of the speaker may change (more child-like or lady-like)." As can be seen from his account, he interpreted *wa* and *no* as linguistic resources that the speaker can exploit to create a certain image.

The usage of feminine language also elicited emotional reactions from students. Twenty students found it "interesting" to see the difference in translated texts and natural conversation, as well as the role that these particles played in expressing personality. At the same time, some students found it "odd" (Olivia, beginner), "strange" (Rebecca, beginner; Sophie, intermediate), and "funny" (Roberto, intermediate) that there was such a distinction between natural conversation and translation, or even "slightly weird" (Catherine, intermediate) that the Japanese language has a variety of role languages. The translated texts that included the sentence-final particles *no* and *wa* sounded "slightly childish" to Erin (intermediate) and "bothered" Masha (intermediate) "a little" because of the change in the image of the interviewees through translation. Wenjing (intermediate) also questioned the use of the feminine language in drama and translations, saying, "Shouldn't drama and translations try to tell stories as realistic as possible?"

Thirteen students interpreted and made evaluative comments about feminine language. Based on the constructive-ideological approach, Nakamura (2011) argues that Japanese feminine language is not a reflection of the actual speech of women, but an ideological construct historically produced through metalinguistic commentary on feminine language. Students also analysed the ideologies involved behind the use of such feminine language. For example, Megan (intermediate) interpreted it as reflective of the audience: *Cinema Today* uses it for making these

actresses “seem more feminine and unobtainable” whereas the NHK does not need to create such an image for its audience. Considering the frequent use of feminine language in novels, manga, anime, movies, and translation, Vivian (beginner) felt that “maybe foreign celebrities are viewed more as fictional characters than as people by the Japanese population because of their distance (both geographical and cultural).” She did not consider the use of feminine language in translation as “right or wrong.” Rather, she wrote that, through the use of these particles, “the translator may just be forcing the person being interviewed to fit socially-constructed guidelines by making them sound more ‘feminine.’”

The role of feminine language was interpreted and evaluated by some students as convenient (Aysha, beginner) or helpful in establishing a relationship with the reader (Leila and Paulina, beginner; Alex, intermediate) without sounding “boring and monotone” (Naomi, beginner). At the same time, it was recognised as being potentially prescriptive and restrictive (Aysha, beginner), as well as controversial when used in translation of real speech (Daniel, Michael, Sarah, Olivia, and Rebecca, beginner; Masha, intermediate). Some students worried that the use of feminine language might lead to a misrepresentation of the personality of the celebrity whose speech they were translating. Such possible misrepresentation might create a sense of disappointment (Daniel, beginner), lead to a failure to communicate on a subtle level (Olivia, beginner), or cause misunderstanding (Masha, intermediate).

Twelve students compared and/or connected the use of feminine language in Japanese with their other own languages and experiences. Translation activities made students reflect upon whether there is any equivalent to Japanese feminine language in other languages; such reflection allowed students to both connect and compare their learning with their own languages and experiences. For example, Maisy (beginner) wondered if there were any differences between genders in English “because sometimes being a native speaker you do not notice these subtle differences like you do with a foreign language.” Aysha (beginner) also said that “I'm not consciously sure how this [= feminine language] is achieved in English as I suppose if it does

happen it happens unconsciously and is (therefore) understood unconsciously for me as I am an English reader," and "I'm going to be more aware of this sort of thing in my own language from now on." Catherine (intermediate) stated that, although she found it "slightly weird" to know that there are so many categories to consider when choosing what language to speak (including whether to use feminine language), on reflection she felt that "it seems that this is similar to English, or any other language." Catherine suggested that similar categories could be found in the choice of "mummy" vs. "mum," which serves to convey either a "childish" or "sophisticated" image.

As multilingual speakers, Paulina (beginner), Vivian (beginner), Anna (intermediate), and Zhang Shu (intermediate) reflected upon the existence of feminine language across multiple languages to establish connections and associations. For example, Anna (intermediate) established connections with her learning experiences with both English and Polish. She observed that although feminine sentence-final particles were not apparent in English, they could be likened to the sentence-final particle "*no*" in spoken Polish, which functions somewhere between the sentence-final particles *ne* and *no* in Japanese. Zhang Shu, a Singaporean student bilingual in Mandarin Chinese and English, tried to connect and relate herself to the feelings expressed by of one of the characters in the manga used in one of the exercises. The protagonist of the manga, Mizuki, goes to a boy's school, hiding her gender and speaking in masculine language. However, at one point feminine language slips out when she is angry. Zhang Shu tried to understand this scene by reflecting upon her experience in the UK.

> (29) I find that being in the UK I automatically don't speak Singlish, although sometimes I accidentally say Singlish words before realizing that someone wouldn't understand. So perhaps this is the closest equivalent I can get, personally, to understanding how Mizuki's use of female speech immediately set her apart from all the boys. (Zhang Shu, intermediate, Session 3)

Zhang Shu connected her accidental use of Singlish in the UK with the protagonist's accidental use of feminine language. These students were not only comparing the differences

between and among languages, but also connecting and associating what they learned in the sessions with their own linguistic resources, finding the closest equivalents in their existing repertoires.

Masha, a Russian heritage speaker who grew up in Germany, reflected on feminine language in a different way to the other students. She extended her discussion to the expectations that "women in the West" and "Japanese women" had to conform to, comparing the two in a binary manner. Such discussion was not found in any of the other students' journals concerning feminine language.

(30) Also it seems that the West and America have a slight difference in role models of "beautiful" women. Whereas Japanese women are expected to be small, petite, cute, young-looking and active, women in the West are more pushed into being independent, strong, beautiful, tall and cautious. I think that really shows in the way they speak and are being translated. Whereas Japanese women use a lot of yo and ne in their speech to seem cute, young and positive, women in the West are translated with *wa* and *no* to seem more self-aware and "grown-up"-like. (Masha, intermediate, Session 2)

Masha explains her learning in terms of the frequently-observed binary distinction between "West[ern] and America[n]" people and "Japanese people" (Kubota, 2003). She highlights the characteristics of the role models of "beautiful" women in the two categories by listing various adjectives. Holliday (2011) observes how the narratives of an idealized Western Self can lead to the demonization of a non-Western Other. Although Masha does not necessarily describe the "role models of 'beautiful' women" among Japanese with negative imagery (the words she uses are "young-looking," "active," and "positive"), she clearly distinguishes "West[ern]" and "Japanese" women as being different and distinct. Furthermore, she uses the feminine sentence-final particles learnt in the session to complement and support her argument. Masha's interpretation of the sentence-final particles *wa* and *no* as "self-aware and 'grown-up'-like" is different from Erin's, who felt that *wa* and *no* were "childish." Although the question of how

Masha would explain the frequent use of the sentence-final particles *wa* and *no* by so-called "Japanese women" in manga and drama remains unanswered, she demonstrates an ability to incorporate new learning into her existing understanding of the discourse on the West and Japan. Masha is the only one who described feminine language based on a Japan vs. the West dichotomy.

However, in relation to other topics, such comparison can also be found sporadically in other students' journals. For example, in the fifth journal, Paulina (beginner) contemplated the image of spring represented by tadpoles in a Japanese TV commercial. While saying, "Of course, this is a generalisation," Paulina reproduced discourse on the West and Japan, by saying that Japan seems to have a stronger bond with nature than the Western world does. In a sense, these sessions seemed to have prompted some students to reproduce the dichotomous discourse on the West and Japan.

Three students reflected on their own subjective position regarding the use of feminine language. Subject position is the way someone presents and represents himself or herself discursively, psychologically, socially, and culturally with the use of symbolic systems (Kramsch, 2009b, p. 20); it is directly and closely connected to each student's positioning as a user of language. The following excerpt from Erin's (intermediate) journal is an example of such reflection.

(31) It made me think about how I'm perceived when I use Japanese. I sometimes use '女言葉' (*onna kotoba* [feminine language]), but really only when I'm excited about something, joking about, or am imitating a 'girly girl'. I will now definitely pay more attention to what kind of language I'm using and if I use '女言葉' (*onna kotoba* [feminine language]) or not. I don't want to be not taken seriously as a result of using '女言葉' (*onna kotoba* [feminine language]), as I don't think it reflects my true personality as when I express myself in English. (Erin, intermediate, Session 2)

Erin's occasional use of feminine language led her to think about the subjective perceptions evoked by it in others. This excerpt shows Erin's increased awareness of how she might in future adapt her use of language in order to express her desired personality in Japanese.

Rhiannon (intermediate) also reflected on her occasional use of feminine language in the interview. She found it interesting to learn that other classmates were rather reluctant to use it, because to her, feminine language sounds "soft and polite." Rhiannon posited that her positive interpretation was partly due to her previous contact with elderly Japanese ladies who used it. She mentioned that she sometimes switched to feminine language to be "just occasional girly." Roberto (intermediate) also stated that he had some knowledge of feminine language, including the sentence-final particles, but had not thought about what it meant before. He said he would now be careful not to blindly imitate a person using feminine language in Japanese.

The above students brought learning to the personal level and reflected on the way they discursively presented themselves in Japanese. Similar reflections were not found in any of the beginner students' learning journals (including those on topics other than feminine language). In contrast, 11 out of 14 intermediate students (including the three students above) reflected upon their own subject positions at least once in their learning journals or interviews. For instance, when translating a BBC article on the Japanese imperial couple in Session 2, Wenjing (intermediate), who is from a city in the south of mainland China and has never been to Japan, wrote about how a translator's political stance can be reflected in their translation. She noted that, "Indeed, if I say 天皇陛下 (*tennō heika* [His Majesty the Emperor]) in Chinese, even I myself will feel a bit uncomfortable for being too 'pro-Japan'. But I feel it much less when I do it in a foreign language like Japanese." Her comments reveal how she sees the use of honorifics for the Emperor in Chinese as a threat to her "Chinese" self. In the same session, Chris (intermediate) also noted that "each time you speak, or write, communicate in a language, you are purposefully picking your words to convey your own views and emotions that are almost inseparable from how you present yourself." Erin (intermediate) described what she had learnt from these translation

activities in the interview by saying, “first of all, I have learnt to be more careful with the Japanese I use.”[13]

According to Kramsch’s (2008) ecological theory of second language acquisition and use, “The meaning of a new piece of knowledge will emerge not from the syllabus, but from the connections the student will make with his/her own prior knowledge and experience” (p. 392). The difference observed between beginner and intermediate students regarding their reflections on subjective positions is likely caused by differing exposure to Japanese language. As Erin and Rhiannon reflect, the previous use of feminine language enabled them to connect what they learned with their own prior experiences. The establishment of such connections might be difficult, if not impossible, for beginner students who lack such experience.

Seven students showed interest in applying what they had learned about feminine language outside of the sessions. Five out of these seven were intermediate students. Two beginner students, Aysha and Paulina, mentioned that they would pay more attention to feminine language when watching anime and drama in the future, but did not give a concrete example. Intermediate students, however, gave concrete examples of their experience outside of the class, such as the use of feminine language by their Japanese friends (Anna, Rhiannon, and Roberto), in the subtitles of TV shows (Sophie), or in drama dialogue (Zhang Shu). For example, Zhang Shu mentioned a vicious male character from a TV drama who spoke with feminine language. She analysed this phenomenon as being “in line with how sarcastic and ruthless he was as a character, and the feminine traits were just additional characterization.” The greater number of such observations among intermediate students, compared with beginner students, is also likely to be due to an increased exposure to and higher proficiency in Japanese, which enabled them to apply their learning to their everyday lives.

[13] Translated by the author from Japanese. The original was as follows: “まず、なんか私が使っている日本語をもっと、なんかもっと気をつけることを習いました。”

As described above, the translation activities in this study elicited various types of (critical) reflection. A single example of feminine language resulted in a wide range of observations, including students' evaluation of the role of feminine language, comparison and connection with students' own language(s), and reflection on students' own subject positions.

5.8. Summary and Discussion of Chapter 5

In this chapter, I analysed the overall learning experience of students through the translation activities. SFL-based translation activities can be explained with six interrelated theoretical concepts. The activities did not ask students to perform word-for-word replacements but created sites of struggle and joy, which were closely connected to the subjective and social dimensions of translation. Since there was no "correct" answer, SFL-based translation activities allowed students to manipulate, negotiate, and sometimes, through the exercise of creativity, add extra value to the translation texts by making reference to their various subjective and social dimensions. Students enjoyed having such freedom but also had difficulty determining to what extent things were to be retained or sacrificed in the process of translation and were frustrated by their inability to transfer every aspect of the text. Furthermore, the liberty they were afforded also made students think about the power relations involved in translation. Students observed that translation was far from neutral or innocent, and had trouble deciding what kind of departures from the source text should be allowed.

SFL-based translation activities also allowed students to find their own stance on translation, in relation to the stances of others. In these translation activities, students were required to develop their stance through their translation products as well as during pair work, group discussions, and translation commentaries. The results show that students were not only positioning themselves vis-à-vis the text in question, but also aligning their stances with the stances of other students. In other words, their stances were affected not only by the various factors at stake in translation but also by the differing interpretations of the text made by other

students. As shown in Section 5.5, students were surprised to find that even a simple sentence could be transformed into so many translations with distinct interpretations. The findings show how students navigated, broadened, refined and crafted their own stances through discussion with others.

As seen in Section 5.6, the stances taken by students varied depending on the task at hand. Several students noted that "balance" was a key in deciding own stance, but had difficulty finding such a balance. Some students also expressed their stances with reference to the expected role and purpose of the translator/translation and/or reflected on their subject position in the use of languages. The dialogic process undertaken by the students with regard to both others' stances and the text itself was open-ended, and students were able to co-construct new interpretations of the text through discussion with other students.

SFL-based translation activities also elicited various (critical) reflections from students that were not directly related to the act of translation itself. The results show how students interpreted what they had learned, compared and connected this new knowledge with their own languages, and applied it to their daily life.

The analysis in this section is broadly indicative of the students' overall learning experiences. However, such analysis should be viewed as my interpretation, rather than as objective facts about the students' learning experiences. Furthermore, the analysis in this chapter is limited in the following ways. Firstly, the data is drawn from both learning journals and audio-recorded interviews. The latter were mainly used to include the voices of students whose learning journal entries were short. However, the use of two different data sets may be questionable, especially since an interview is a social practice jointly constructed by the researcher and the interviewee (Talmy, 2010). Secondly, my presence as the teacher-researcher, whether as reader of the students' learning journals or as their interviewer, will certainly have affected the data. The students would certainly have adjusted the way they responded in accordance with who they were addressing and in what context. In the case of this study, my presence might have elicited favourable responses

from the students, since the students are likely to have consciously or unconsciously tried to please their teacher. Therefore, the results could have been different if a non-teacher-researcher had conducted the interviews or had been the intended reader of the learning journals. Thirdly, each student's entries were fragmented for the purpose of coding, which made it difficult for me to examine the overall development of each student.

However, in the following chapters I will examine these learners' development through additional datasets and from different perspectives for triangulation purposes. First, I will examine the students' translation products and processes in Chapter 6, and then, I will perform an in-depth analysis of the individual learning experiences and outcomes of the four focus students in Chapter 7.

Chapter 6 Students' Learning Outcomes: Changes in Translation Products and Processes

6.1. Japanese-to-English Translation

6.1.1. Overview.

In this chapter, I mainly address Research Question 2: what kinds of changes are observed in students' translation products (i.e. translated texts produced) and/or processes (i.e. the act of producing the translation) before and after the series of study sessions? To do this, I analyse students' translation products and processes for two tasks that the students did before and after the sessions: (1) translation of an e-mail of refusal from Japanese to English by both beginner and intermediate students (Section 6.1), and (2) translation of an e-mail of request from English to Japanese for intermediate students only (Section 6.2).

As described in Section 4.6 and Section 4.7, an e-mail was chosen because it embodies a site of intercultural interaction with a concrete and specific reader; this was considered to be more suitable for analysis than other tasks, such as the translation of a novel for a broad audience. Students did not do any e-mail translations in the study sessions.

In Section 6.1, I examine the translation products and processes of students resulting from a task involving the translation of an e-mail of refusal from Japanese to English. Refusal is one of a number of speech acts that requires the speaker to deny an action, suggestion, offer, or invitation, and thus constitutes a face-threatening act (Brown & Levinson, 1987). Like other speech acts, refusal strategies are intrinsically related to various social variables, such as social status, gender, and social distance.

The task involved the translation of one of two alternative versions of the same e-mail. These were counterbalanced so that half of the participants worked on Version 1 before the series of the

five study sessions and Version 2 after the sessions, while the other half worked on them in the reverse order. The translation brief was the same for both beginner and intermediate students:

(1) Your host mother, Akiko [for Version 1]/Sachiko [for Version 2], asked you to translate her e-mail addressed to a former exchange student, Sam [for Version 1]/Chloe [for Version 2]. He/she asked Akiko/Sachiko to help on his/her MA research but she cannot do it as she is very busy.

The complete text of each e-mail, including the source text in Japanese, its transcription in the Roman alphabet, and my rough translation to English, can be found in Appendix 1. Both beginner and intermediate students were also given a vocabulary list, which is also included in Appendix 1. The vocabulary list was prepared with reference to Japanese-English online dictionaries. No adjustment was made to the translations in these dictionaries, including those entries with meanings that did not suit the context in question (such as the translation of "さて (*sate*)" as "by the way"). The reason for non-adjustment was that such multi-faceted definitions are what the students are likely to encounter when they are translating alone. The students were not informed of the fact that some translations provided in the list were not appropriate for the given context.

Each e-mail of refusal includes the following refusal passages, which are the focus of analysis in this section.

(2) [Beginner Passage 1]
さて、リサーチの協力ですが、やりたいけれど、ちょっと難しいです。仕事で忙しくて・・・。
すみません。
Sate, risāchi no kyōryoku desu ga, yaritai keredo, chotto muzukashii desu. Shigoto de isogashikute…sumimasen.
Now, as for the cooperation for your research, I think it's a bit difficult. I'm busy with work…I'm sorry.

(3) [Beginner Passage 2]

さて、わたしは今マーケティングの勉強をがんばっています。なので、リサーチの協力は、やりたいけれど、ちょっと難しいです。すみません。

Sate watashi wa ima māketingu no benkyō o gambatte imasu. Nanode, risāchi no kyōryoku wa, yaritai keredo, chotto muzukashii desu. Sumimasen.

Now, I've been doing my best for my study of marketing. So, although I want to cooperate in your research, it's a bit difficult. I'm sorry.

(4) [Intermediate Passage 1]

さて、調査の協力のことだけど、ちょっと難しいと思います。

知っている通り、私は仕事で忙しいので、調査に協力する時間は取れないと思うので。すみません。

Sate, chōsa no kyōryoku no koto dakedo, chotto muzukashii to omoimasu.

Shitteiru tōri, watashi wa shigoto de isogashii node, chōsa ni kyōryoku suru jikan wa torenai to omou node. Sumimasen.

Now, as for the cooperation for your research, I think it's a little difficult.

As you know, I'm busy with work, and I don't think I have time to cooperate in your research. I'm sorry.

(5) [Intermediate Passage 2]

さて、調査の協力のことだけど、ちょっと難しいと思います。

今マーケティングの勉強をしていて、来年の１月に試験があるので、それまでは勉強に集中しようと思っているので。すみません。

Sate, chōsa no kyōryoku no koto dakedo, chotto muzukashii to omoimasu.

Ima māketingu no benkyō o shiteite, rainen no ichigatsu ni shiken ga aru node, soremade wa benkyō ni shūchū shiyō to omotte iru node. Sumimasen.

Now, as for the cooperation for your research, I think it's a little difficult.

I am studying marketing right now, and I have an exam in January next year, so I'm thinking of concentrating on my study until then. I'm sorry.

The texts were created with reference to one of the refusal e-mails prepared by a Japanese native speaker in Chae's (2005, p. 105) study. The text was modified to accommodate the students' proficiency level (especially for beginner students). To differentiate Version 1 from Version 2, some phrases (modified as necessary) were replaced in Version 2 with reference to an email of refusal taken from an online book (Kiyama, 2012, p. 36). Beebe, Takahashi and Uliss-Weltz's study (1990) show that Japanese refusals tend to have an excuse directly after an

apology or a statement of regret, and omit an initial expression of positive opinion. It should be noted that the e-mails in this task were not modelled upon such previous study, which focus on equal status interlocutors and examples of refusal in oral conversation. In both passages, the excuse precedes (and does not follow) an expression of apology, and e-mails for beginner students include an expression of positive opinion, "やりたいけれど (*yaritai keredo* [I want to do but])." In this study, such departure from the above-mentioned tendencies was not modified or adjusted, to respect the original text.

To assess changes in translation products before and after the sessions, students' translations were analysed by measuring the frequency of students' word choices and comparing these values for the pre- and post-session tasks. The translation products that were relevant to the above refusal parts were extracted from all students' translations to create a data set. Then words (including their derivative forms, such as "trying" for "try") of at least three characters in length[14] were extracted, using the software NVivo, and compared across both tasks.

To gain insight into changes in students' translation strategies, the process of translation was analysed by examining the think-aloud protocols (what students said during the task) and retrospective interviews. They were analysed thematically line-by-line according to the strategies used, such as "reading the source text (ST)," "confirming," "examining," "reasoning," "explaining process," and "translating" as in Table 8.

Table 8

Code list: Translation strategies

	Name of code	Description
1	Reading ST	Reading the Japanese source text (ST) aloud
2	Translating/Reading TT	Translating or reading his or her own translation (target text (TT)) aloud

[14] The word frequency analysis in this study adopted the default setting of NVivo. The words extracted did not include any prepositions and pronouns that are not relevant to the current analysis.

3	Confirming	Confirming vocabulary, grammar, kanji, etc. with reference to the vocabulary list, etc. or by asking the teacher
4	Examining	Examining which vocabulary, grammar, kanji, etc. to use
5	Explaining process	Explaining what he or she is doing right now
6	Reasoning	Explaining the reason for their choice of vocabulary, grammar, kanji, etc.
7	Incomprehensible	Unable to understand what he or she says
8	Other	Other than above

Furthermore, students' reasons for their choice of words in both the think-aloud protocols and retrospective interviews (i.e. "Reasoning" code in Table 8) were further sub-coded according to the reasons provided, such as "mitigation," "writer's intentions/feeling," and "speech level" as shown in Table 9. I coded and sub-coded the data and, then, counted the number of instances of each category.

Table 9

Sub-code list: Reason for word choice

	Name of sub-code	Description
1	Mitigation	Softening or mitigating a possible offensive act to the reader
2	Writer's intentions/feeling	Thinking about the writer's intent or feeling
3	Speech level	Thinking about the speech level (casual, formal, polite) of the text
4	Sound better	Making the e-mail sound better or more natural in English
5	Ways of refusal	Comparing ways of expressing refusal between English and Japanese
6	Relationship	Thinking about the relationship between the writer and the reader
7	Reader's standpoint	Considering the reader's standpoint
8	Literal vs non-literal	Thinking about translating the text literally or non-literally
9	English norms	Thinking about English norms or convention
10	Inappropriate word choice	Pointing out the inappropriateness of the vocabulary provided in the vocabulary list, etc.
11	Other	Other than above

As described in Section 4.6.3, the inter-rater reliability was assessed by employing a second rater, an applied linguist who is bilingual in English and Japanese. The inter-rater reliability was found to be 88.8% and that of sub-coding was found to be 85.7%. The discrepancies were examined by referring back to the data and an agreement was reached as to the coding; the rest of

the data was coded by the current author only but with due consideration of the results of inter-rater assessment.

6.1.2. Changes in translations.

Refusals are considered a major cross-cultural "sticking point" for learners because some degree of indirectness usually exists in making refusals (Beebe et al., 1990, p. 56). Refusals are also sensitive to sociolinguistic variables, including the status of the recipient (Beebe et al., 1990, p. 56). Transferring the norms of one language does not necessarily produce a passage that is effective in another language. As with other speech acts such as invitation and request, it is therefore important to support students in the making of informed and pragmatic choices by making them aware of the potential consequences of particular linguistic forms (Cohen, 2008; Ishihara & Tarone, 2009). For the above reasons, the chosen text is considered appropriate for assessing changes in the translation products and processes before and after the sessions.

In this section, I assess changes in the translations produced in the pre and post-session tasks. The tables below illustrate the frequency of the students' word choices in their translations of the refusal part of the e-mail (see Excerpts 2 to 5 of Section 6.1) before and after the series of study sessions. The number of words that appeared more than three times across the data set was 16 for the pre-session task and 18 for the post-session task among the beginner students and 27 words each for both pre- and post-session tasks among the intermediate students.

Table 10

Beginner students: Word choice and frequency before and after the sessions (focus words in grey highlight)

	Pre-session task				Post-session task		
	Word	Count	Derivative forms		Word	Count	Derivative forms
1	difficult	13		1	help	15	helping
2	sorry	13		2	research	14	
3	research	12		3	sorry	13	
4	want	12		4	difficult	12	
5	way [by the way]	10		5	work	8	working
6	busy	9		6	marketing	7	
7	help	9		7	moment	7	
8	work	9	working	8	study	7	studies, studying
9	study	7	studies, studying	9	way [by the way]	6	
10	bit	6		10	bit	5	
11	little	6		11	busy	5	
12	marketing	5		12	want	5	
13	moment	4		13	like [I would/I'd like to]	4	
14	cooperation	4	cooperate, co-operate	14	love [I would/I'd love to]	4	
15	hard	3		15	really	4	
16	therefore	3		16	able	3	
				17	little	3	
				18	now	3	

Table 11

Intermediate students: Word choice and frequency before and after the sessions (focus words in grey highlight)

Pre-session task				Post-session task			
	Word	Count	Derivative forms		Word	Count	Derivative forms
1	think	20	think, thinking	1	think	16	think, thinking
2	studying	16	studies, study, studying	2	help	13	help, helping
3	sorry	13		3	sorry	11	
4	cooperation	13	cooperate, cooperating, cooperation, co-operate, co-operation	4	studying	10	studies, studying
5	difficult	10		5	really	9	
6	exam	9	exam, exams	6	research	9	research, researching
7	January	9		7	busy	8	
8	marketing	9		8	difficult	8	
9	research	8		9	time	8	
10	survey	8		10	know	7	
11	bit	7		11	survey	7	
12	time	7		12	work	7	
13	concentrate	6	concentrate, concentrating	13	concentrate	6	concentrate, concentrating
14	next	6		14	January	6	
15	way [by the way]	6		15	little	6	
16	busy	5		16	able	5	
17	know	5		17	marketing	5	market, marketing
18	currently	4		18	moment	5	
19	moment	4		19	participate	5	participate, participating, participation
20	participate	4	participate, participating	20	afraid	4	
21	work	4		21	bit	4	
22	able	3		22	exam	4	
23	little	3		23	well	4	
24	middle	3		24	cooperation	3	
25	really	3		25	next	3	
26	take	3		26	project	3	
27	year	3		27	quite	3	

The change in vocabulary choices before and after the sessions can be characterised by (1) the increased use of politer and/or softening expressions and (2) careful examination of word choice. Firstly, students used verbs and adverbs that rendered the act of apology politer and/or softer in the post-session task. For example, the fourth most frequently used word in the pre-session task for beginner students was the verb "want," used in translating the expression "やりたいけれど(*yaritai keredo* [I want to do but])" in both Passage 1 and Passage 2. This expression immediately precedes the expression of apology in order to express amicability.

The majority of beginner students (11 students (12 instances)) chose "want" in the pre-session task. However, use of "want" significantly decreased to only five students (5 instances) in the post-session task. In contrast, students who used a variation of "I would like to," which is typically politer than "want," increased from two (2 instances) to four (4 instances). Furthermore, four students (4 instances) used a variation of "I'd love to" in the post-session task, which was interestingly never found in the pre-session task.[15]

The following are examples from two students, Vivian and Maisy, whose translations changed between the two tasks [emphasis mine; hereinafter the same in this section]:

(6)

Vivian pre-session task: "As for the research cooperation, I <u>want</u> to do it but it's a little difficult as I am busy at work"

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[15] One student each did not use any of these expressions but translated this part as follows:

Michael pre-session task: "By the way, it's a research cooperation but it's a bit difficult."

Naomi post-session task: "so <u>unfortunately</u> I will not be able to help you out with your research, as I may find it a little difficult to make time."

Michael seems to have forgotten to translate this part in the pre-session task (he used "I would love to" in the post-session task). In contrast, Naomi intentionally used the adverb "unfortunately" to express "やりたいけれど (*yaritai keredo* [I want to do but])."

Vivian post-session task: "even though I would like to help with your research, it would be slightly difficult"

Maisy pre-session task: "I want to do it but, it's a bit difficult"
Maisy post-session task: "So although I'd love to help with your research, it's a bit difficult for me"

Another example of the use of politer and/or softening expressions is an increased use of the intensifier "really" in the post-session task even though there is no equivalent word for "really" in the source text. While there was no beginner student who used "really" in the pre-session task, three students (4 instances) added "really" in the post-session task. The following are examples from Jessica and Sarah.

(7)
Jessica pre-session task: "I want to co-operate with your research but it is difficult for me"
Jessica post-session task: "I would really like to help but unfortunately it is difficult at the moment"

Sarah pre-session task: "I want to help you with your research, but it's a little difficult at this moment"
Sarah post-session task: "I would really love to help, but it's a bit difficult"

In the case of intermediate students, the number of uses of "really" increased from three students (3 instances) before the sessions to seven students (9 instances) after the sessions. In the pre-session task, 10 students chose to translate "すみません (*sumimasen* [I'm sorry])," an expression of apology, as "I'm sorry" or "sorry" (one student (Alex) put an exclamation mark at the end and wrote "Sorry!"). In the post-session task, however, although there was no equivalent word in the source text, eight students added "really" or "very" before the expression of apology to intensify the feeling of apology, as shown in Ellen and Wenjing's examples below. Megan also translated it as "I'm very sorry."

(8)

Ellen pre-session task: "As you know, I'm busy with my job, so I think I can't take the time to cooperate with your survey. I'm sorry"

Ellen post-session task: "As I am currently studying Marketing and have exams next January, I'm thinking of concentrating on my studies until then…I'm really sorry"

Wenjing pre-session task: "I am currently studying marketing and because I have exams in January next year, I want to concentrate on my study before that. My apologies."

Wenjing post-session task: "As you know, I'm quite busy with my work, so I think I wouldn't have time to help you with your research. Really my apologies."

Furthermore, intermediate students intentionally added other expressions not originally in the source text, such as "I'm afraid" (4 students, 4 instances) and "quite (busy with (my) work)" (3 students, 3 instances) in the post-session task. For example, Anna added "I'm afraid" and Roberto added three extra expressions (one "very" and two "really" in the post-session task) as shown below.

(9)

Anna pre-session task: "By the way, about the research cooperation, I think it is a bit difficult."

Anna post-session task: "Well, about the research cooperation, I'm afraid it would be a bit difficult."

Roberto pre-session task: "Since I am studying marketing and have exams next January I think I might not to focus on my studies until then, so… I'm sorry"

Roberto post-session task: "As you know, I am very busy with my work and I don't really have time to help you with the research so I am really sorry"

An increased use of politer and/or softening expressions (including intensifier) can be considered a result of students' efforts to convey the feeling of apology of the writer and soften offensive acts against the reader, as detailed in the following section.

Secondly, students did not rely on the dictionary equivalents and instead looked for more suitable words in the post-session task. For example, for beginner students, the most frequently used word in the post-session task was "help," including its derivative form "helping" (15

instances). This is a translation of "協力 (*kyōryoku* [cooperation])," which appears in both passages, and the vocabulary list at the bottom says "cooperation, help." Beginner students were unfamiliar with this word and we did not discuss it during the sessions.[16] In the pre-session task, four beginner students (4 instances) chose "cooperation" or one of its variants, nine students chose "help," and one student used "do." However, in the post-session task all 14 beginner students (15 instances) opted for "help" or "helping," and avoided using one of the translations, "cooperation," that was provided in the list. For example, Leila is one of the students who changed her translations of "協力 (*kyōryoku* [cooperation])" between the tasks.

(10)

Leila pre-session task:	"as for the cooperation for the research, I want to do it but, I am a bit busy"
Leila post-session task:	"I really want to help with your research, but I'm afraid that it will be a little bit difficult at the moment"

In the case of intermediate students, "cooperation" and its variations appear 13 times (9 students) in the pre-session task but only three times (3 students) after the sessions. In the post-session task, the majority of students (8 students) preferred to use "help" (13 instances) or "participate" and their variants (5 instances)[17] as shown below in an example from Lisa.

(11)

Lisa pre-session task:	"I thought that the cooperation of the survey was difficult for me"
Lisa post-session task:	"participating in your survey at the moment is a little bit difficult"

[16] Although these words are unknown words in both tasks for beginner students, there is possibility that students learnt these words outside of the sessions between the pre-session task and the post-session task or remembered these words from the pre-session task.

[17] It should be noted that intermediate students learnt the phrase "協力する (*kyōryoku suru* [to cooperate])" as "to cooperate" in regular classes in Term 2, Week 3, a few weeks before the post-session task. Thus, analysis of the results requires careful consideration, as familiarity with this word is likely to be greater in the post-session task.

Similar rephrasing can be found with other words, such as "なので (*nanode* [therefore])" for beginner students and "さて (*sate* [by the way])" for both beginner and intermediate students. The below example shows how Erin (intermediate) changed her initial word choice of "by the way."

(12)

Erin pre-session task:	"By the way, about the survey co-operation, I think it will be a bit difficult for me."
Erin post-session task:	"About my help for the investigation, I think it might be a little difficult"

The change is presumably due to students' increased attention to their choice of words, as described in detail in the following section. For example, for the translation of "なので (*nanode* [therefore])," four out of eight students (Aysha, Maisy, Naomi, and Suzanne) explicitly said during the think-aloud protocol that one of the definitions in the vocabulary list, "therefore," did not fit in this context. One student, Maisy, explained that it sounds "a bit, maybe formal for this e-mail." Six students also questioned the appropriateness of "by the way" for the translation of "さて (*sate* [by the way])" in the post-session task, saying that it did not have the same meaning in English.

The above analysis of the translation products shows (1) the increased use of politer and/or softening expressions; and (2) students' careful examination of their word choice. The following section reveals the reasons behind these changes by analysing the students' translation processes.

6.1.3. Changes in translation process.

In this section, I examine changes in the translation process, particularly focusing on (1) students' translation strategies and (2) the reasoning for students' choice of words. I discuss group trends, using examples of individual cases to showcase typical patterns of change.

Figure 8 shows the changes that could be observed in the students' translation strategies before and after the series of study sessions by comparing the number of instances of each strategy used.

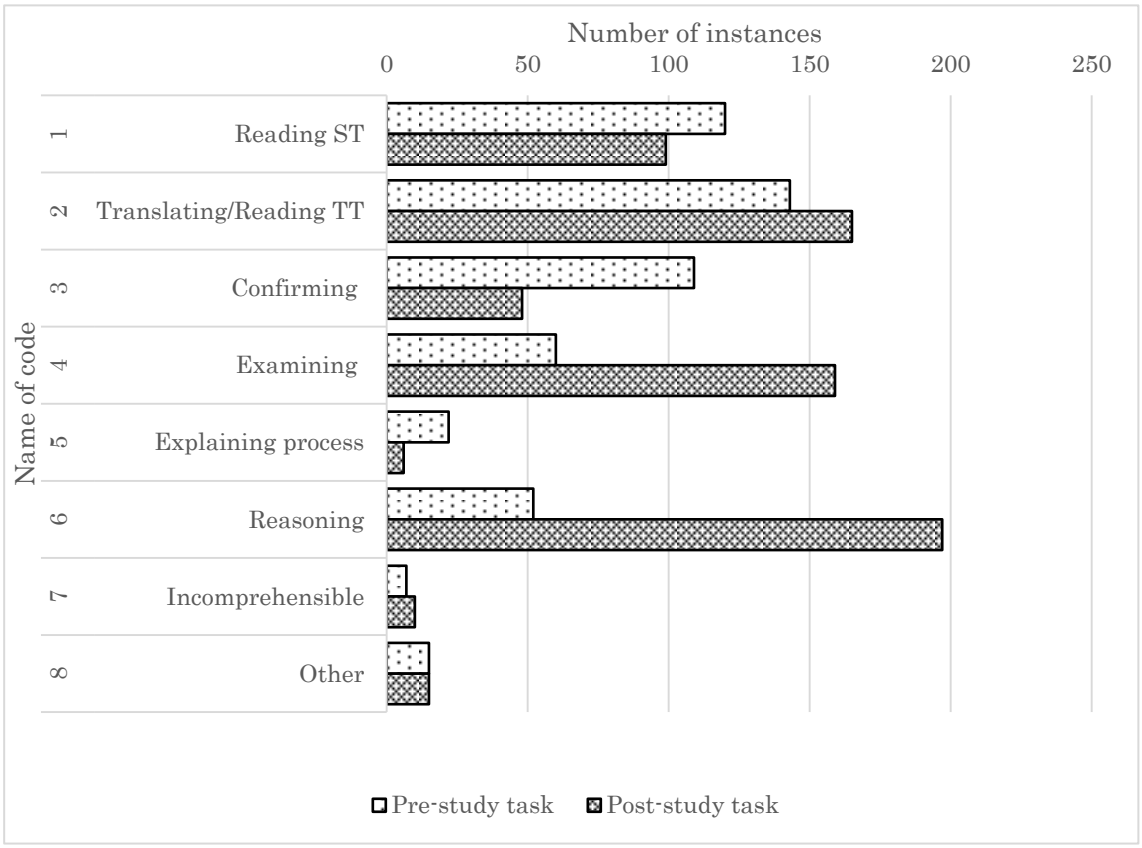

Figure 8. Translation strategies before and after the sessions.

One of the most significant changes is an increased use of the strategies "examining" (60 to 159) and "reasoning" (52 to 197) in the post-session task. This signifies that students talked more about their choice of words in the post-session task than in the pre-session task, in which many students took a "translating-as-you-are-reading" approach.

In the pre-session task, the "translating-as-you-are-reading" approach was adopted during the think-aloud protocol by 40% of the students; these students did not explicitly explain their choice of words and phrases, but rather read a sentence in Japanese, quickly translated it into English, and then moved on to the next sentence without pause or with only an occasional

confirmation of the reading of kanji or the meaning of vocabulary. Many, if not all, students copied what was written in the vocabulary list without questioning it, as evidenced in the word-frequency lists in Section 6.1.2 above. As explained by Naomi (beginner) in the retrospective interview, this is what you do "when you translate straightaway as you are reading."

This strategy presumably reflects the translation strategies they use in regular classes. Students have a weekly quiz in their regular classes which includes translation tasks. They are timed and marked based on syntactical and lexical accuracy. It is likely that these students applied the strategies that they use in their regular classes in this translation task as well, partly because this task was administered by me in a classroom. Whether students would apply the same strategies in other contexts remains uncertain, but the results show that students' translation strategies can be changed within the classroom setting.

In the post-session task, only one student, Chris (intermediate), took a "translating-as-you-are-reading" approach. He found it difficult to do the think-aloud protocol as, in his words, "I don't usually say anything when thinking."[18] Other students expressed their doubts or questions about their translation or elaborated on their word choice during the think-aloud protocol and retrospective interviews much more than the pre-session task. This resulted in an increase in the codes "examining" and "reasoning" as shown above.

A typical example of how a student approached a similar task differently before and after the sessions is shown in Christine's translations and think-aloud protocol. The following is her translation in the pre-session task.

(13)

Christine pre-session task: "By the way, I want to help with your research but it's a bit difficult. I'm busy at work…sorry."

[18] Translated by the author from Japanese. The original was as follows: "考えているときにはあまり言わないから。"

Below is her think-aloud protocol while translating this part.

(14)

	Think-aloud protocol	Strategy
1	さて, リサーチの *Sate, risāchi no* [Now, research]	[Reading ST]
2	I don't know that one. [looking at the vocabulary list] By the way	[Confirming]
3	リサーチのきょ *risāchi no kyō* [research coop…]	[Reading ST]
4	Cooperation	[Confirming]
5	ですが, やりたいけれど, ちょっと難しいです. *desu ga, yaritai keredo, chotto muzukashii desu.* [about that, although I want to do it but it's a bit difficult.]	[Reading ST]
6	Ok, so by the way, I want to cooperate or help with your research but it's a bit difficult. And I'm busy, busy at work, sorry.	[Translating]

Christine was reading the source text in Line 1. She came across a word that she did not know, "さて (*sate* [by the way])," and checked the vocabulary list in Line 2. After confirming the meaning of the word, she continued to read the source text in Line 3. She again found an unknown word, "協力 (*kyōryoku* [cooperation])." So she checked the vocabulary list in Line 4, which gave the definition "cooperation, help." After comprehending the meaning of the entire sentence, she read the sentence aloud (Line 5), translated it to English and wrote her translation down (Line 6). Ten other students took a substantially similar approach.

In the post-session task, however, Christine showed changes in both her translation product and process. She translated Passage 2 as follows.

(15)

Christine post-session task: "By the way, I'm studying marketing now so as we say in Japan 'ganbatte-imasu' (I'll try my hardest). Because I'm studying, I won't be able to participate even though I want to. Sorry."

One of the most interesting parts of her translation is the translation of "がんばっています (*gambatte imasu* [I'm doing my best])." She decided to experiment with different codes, making

effective use of her linguistic resources in both English and Japanese. Rather than translating it as "do my best" or "make efforts," she transcribed this word in the Roman alphabet with an English translation of the word ("I'll try my hardest"[19]) in parentheses. She also added the phrase "so as we say in Japan" before that, which of course was not written in the source text. Furthermore, she translated "なので (*nanode* [therefore])" as "because I'm studying," avoiding the translation of "therefore" that was provided in the vocabulary list. Below is an excerpt from her think-aloud protocol while translating this part. It should be noted that the excerpt does not contain all that she said about the refusal part. She continued to talk about how to translate this part, also elaborating on her translation of "協力 (*kyōryoku* [cooperation])."

(16)

	Think aloud protocol	Strategy
1	さて *Sate* [Now]	[Reading ST]
2	By the way	[Confirming]
3	さて私は, 今マーケティングの勉強が, をがんばっています. *Sate watashi wa ima māketingu no benkyō ga, o gambatte imasu* [Now, I've been doing my best for my study of marketing.]	[Reading ST]
4	I'm trying very hard, making the best efforts.	[Translating]
5	Um, なので, リサーチの Um, *nanode, risāchi no* [Um, so research]	[Reading ST]
6	What's this? リサーチの, ああ, 協力 Cooperation. What's this? *risāchi no, aa, kyōryoku.*Cooperation. [What's this? Research…uh, cooperation. Cooperation.]	[Confirming]
7	リサーチの協力はやりたいけれど, ちょっと難しいです. すみません. *Risāchi no kyōryoku wa, yaritai keredo, chotto muzukashii desu. Sumimasen.* [So, although I want to cooperate in your research, it's a bit difficult. I'm sorry.]	[Reading ST]
8	OK. So I'm not gonna put すみません (*sumimasen* [I'm sorry]) there, um I'm gonna put at the beginning. Somewhere near the beginning.	[Examining]
9	Because I think in English it's more important to get "I'm sorry" across first,	[Reasoning: Way of refusal]
10	Um, I'm gonna keep the format the same, so first of all, she's gonna inform her about herself, and then she's gonna give excuses why.	[Examining]
11	So I'm gonna, I'm not gonna explicitly say 今(*ima* [now]).	[Examining]
12	Because it's a bit like the other one, it's probably currently happening so you don't need to explicitly state it.	[Reasoning: Other]
13	Um, okay がんばっています (*gambatte imasu* [I'm doing my best]).	[Translating]

[19] It should be noted that the tense in the translation is different from the source text.

	I'm trying.	
14	'Cause I've been making best efforts for xxx because it sounds like, maybe preparation? I think she is probably doing the marketing course now.	[Reasoning: Inappropriate word choice]
15	So I'm gonna say I'll try my hardest.	[Translating]
16	And marketing studies, is this marketing studies? Marketing の勉強 (*no benkyō* [study of]), marketing, to study marketing maybe.	[Confirming]
17	I try my hardest.	[Translating]
18	Woo, I might change it around. Okay, so maybe I change it to…	[Examining]
19	Um, oh, by the way, I, I'm studying marketing now, so I'm gonna try my hardest.	[Translating]
20	But, I was thinking 'cause she lived in, she was an exchange student, she is probably already familiar with がんばっています (*gambatte imasu* [I'm doing my best]).	[Reasoning: Reader's standpoint]
21	So maybe I'll say, I'm studying marketing now, so as we say in Japan がんばっています (*gambatte imasu* [I'm doing my best]).	[Translating]
22	And maybe I write in brackets that, proper meaning.	[Examining]
23	So she, there is nothing lost.	[Reasoning: Other]
24	So I try my hardest.	[Translating]

Perhaps the most obvious feature of this think-aloud protocol is its length compared to the pre-session task. She took more time to examine her choice of words and expressions, taking into account the differences in forms of apology in both English and Japanese, the standpoint of the reader, and so on. From Lines 1 to 7, Christine read the sentences and occasionally confirmed the meanings of vocabulary such as "協力 (*kyōryoku* [cooperation])." This part was similar to her pre-session task. However, unlike in the pre-session task, she examined her choice of language in detail starting from Line 8. In Lines 8 and 9, she considered the discourse structure of her translation, taking into account the pragmatic equivalence between English and Japanese for apologies. Christine observed that apologies usually precede excuses in English, and so she first put "I'm sorry" at the beginning of the sentence. However, for reasons which she did not clarify, she ultimately decided not to change the discourse structure in Line 10.

Then, in Lines 11 to 24, Christine reflected on vocabulary choices for "今 (*ima* [now])" and "がんばっています (*gambatte imasu* [I'm doing my best])." She decided to omit "今 (*ima* [now])" in her translation because it can be assumed from the context (Lines 11 to 12). For "がんばっています (*gambatte imasu* [I'm doing my best])," she pointed out that the translation in the vocabulary list ("I've been making efforts for") did not fit in this situation, as it might be misunderstood as preparing for study, rather than currently studying (Lines 13 to 14). After

examining the term “marketing” and changing the order of sub-clauses (Lines 16 to 18), Christine’s attention moved on to the target reader of the text: Chloe, an exchange student. She retrieved information on the target reader without using any filler, stating that “‘cause she [= Chloe] lived in, she was an exchange student.” The way Christine mentioned Chloe indicates her conscious attention to the specific target reader while translating. Then, considering Chloe’s background, Christine assumed that Chloe, even with a limited knowledge of Japanese, would understand simple and popular expressions such as “がんばっています (*gambatte imasu* [I’m doing my best]).” She therefore decided to play with different codes by retaining the Japanese word transliterated in the Roman alphabet with an explanation in parentheses.

This example shows how Christine examined her choice of words more in the post-session task. Similar examinations of word choice were observed in all students except Chris—who had difficulty in thinking aloud.

A close analysis of the think-aloud protocol and retrospective interviews shows a significant change in not only the length of the think-aloud protocol but also the reasons for students’ word choices. Figure 9 shows the changes in reasons for word choice before and after the series of five study sessions, based on the think-aloud protocol and retrospective interviews.

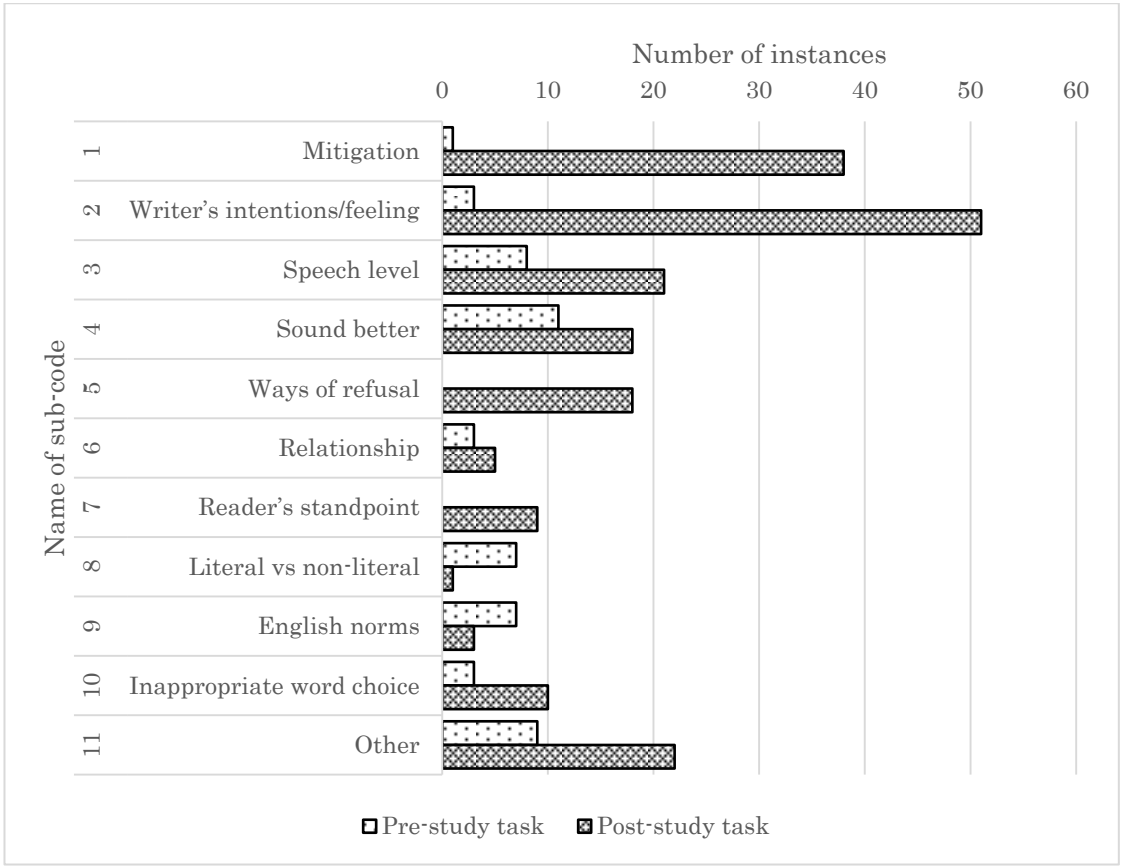

Figure 9. Reasons for word choice before and after the sessions.

One significant change is that the students showed increased efforts to mediate between the reader and writer in the post-session task. In the pre-session task, the majority of students did not talk much about the particular context of the task, which is an e-mail between a host mother and her exchange student. As shown in Figure 9, the most frequently given reason for choice of language in the pre-session task was "sounds better" (11 instances), that is which choice "sounds better" or "sounds natural" in English. Other frequent reasons were whether their translation had an appropriate speech level (8 instances), fit English norms (7 instances), or should be more literal or non-literal (7 instances). For example, Erin (intermediate) rephrased the sentence "I want to concentrate on my study" as "I want to concentrate on my studies," as "it's probably more natural in English."

Some consideration of the relationship between the writer and the reader was observed in the pre-session task, with some students paying attention to "relationship" (3 instances), "writer's

intentions/feeling" (3 instances) and mitigation (1 instance). However, in many cases, the students' understanding of the social context seemed to be inaccurate. For example, Rebecca (beginner) chose to use "help" for "協力 (*kyōryoku* [cooperation])," and not to use "cooperate" on the grounds that the writer and reader "seem to be friends." Vivian (beginner) chose "I'm sorry" instead of "apologies" because "it's between two friends," so she thought that apology "would be too formal." However, they did not seem to pay much attention to the fact that this e-mail is in fact between a host mother and exchange student, a relationship rather different from that between friends. Unlike these students, Olivia (beginner) clearly articulated her choice based on the relationship between the reader and the writer. Olivia decided not to use "さて (*sate* [by the way])" as it might "give the implication that Chloe is never asking about it [= what the host mother is doing], and the result is being very rude." Olivia was the only student in the pre-session task to mention a possible offensive interpretation that might result from her translation.

In contrast, in the post-session task, it could be observed that students were treating the task as a social practice with a particular reader in mind. In particular, students showed increased consideration towards the intentions and feelings of the writer and made efforts to avoid possibly offending the reader. As shown in Figure 9, the most common reason identified in the post-session task was "writer's intentions/feeling" (51 instances) followed by "mitigation" (38 instances). Students put themselves into the shoes of the writer and/or the reader and tried to mediate between the two, sometimes by creatively choosing words and expressions that were not in the original.

As detailed above, the reason of "writer's intentions/feeling" represents students' manipulating linguistic resources to accommodate their interpretation of the writer's sense of apology or regret as it is embedded in the source text. For instance, the reason that Ellen (intermediate) decided to modify "I'm sorry" with "really" is that the writer must find it difficult to reject someone she knows well. Similarly, Olivia (beginner), Masha (intermediate), and Roberto (intermediate) articulated that their strategy of inserting an extra "really" or "very" was

meant to convey the writer's apologetic feeling. Anna (intermediate) used another linguistic resource, that is, "I'm afraid," to reflect the writer's feeling that "she is just truly sorry that she can't help and it's really impossible." Daniel (beginner) put three ellipses near the beginning of the translation to show a "sense of apology [of the writer]" through hesitation.

The students' consideration of the writer's intention was not limited to a perceived sense of apology or regret. For instance, Michael (beginner), who took a "translating-as-you-are-reading " approach in the pre-session task, changed his translation of "やりたいけれど (*yaritai keredo* [I want to do but])" from "I would like to" to "I would love to" during the post-session task. According to him, "'I'd love' sounds more compassionate, more nice [*sic*], more gentle," which reflects "the feeling of the person who is writing."

The reason of "mitigation" refers to students' attention to possible unwanted offensive effects that might be caused by the translation. It is mostly observed in the translation of the refusal, that is, "ちょっと難しいです (*chotto muzukashii desu* [it's a little difficult])" for beginner students or "ちょっと難しいと思います (*chotto muzukashii to omoimasu* [I think it's a little difficult])" for intermediate students. For example, Suzanne (beginner) avoided literally translating "ちょっと難しいです (*chotto muzukashii desu* [it's a little difficult])." She noticed that literal translation of this phrase ("it's a bit difficult") could sound as if "the other person is making a problem for you," which is contrary to the intention of the source text. Thus, she translated the sentence to "I don't have enough time" to imply "it's my fault, I don't have enough time." Chris (intermediate) translated this part as "I don't think I'll be able to," which, according to his retrospective interview, communicates the same rejection but takes a more "soft approach" than the literal translation.

The reason of "mitigation" was also identified in other word choices. For example, Rebecca (beginner) avoided using "by the way" in the vocabulary list for the translation of "さて (*sate* [by the way])," and, instead translated it as "about the research." She observed that "by the way" sounds as if "they don't care and it's a bit rude"; thus, "I try to make it more soften…and make it

a bit subtle." Other beginner students, such as Naomi and Vivian, explained that they avoided using the translation provided in the vocabulary list for "がんばっています (*gambatte imasu* [I'm doing my best])" in order not to sound "rude" and "blunt" (Naomi) or too "business-like" (Vivian). Alex (intermediate) said that a literal translation of "勉強に集中しよう (*benkyō ni shūchū shiyō* [I'm thinking of concentrating on my study])" sounded "very strong" and "as if she [= the writer] places herself over Chloe." In order to avoid giving his translation a patronising tone, he translated this part as "so I think it's best if I concentrate on my studies," making the sentence sound indirect, and thus less strong. Megan (intermediate) added "very" to the translation of "すみません (*sumimasen* [I'm sorry])" because she thought that a simple "sorry" sounded a bit rude.

As described above, students showed willingness in mediating between the reader and the writer by making efforts to reduce potentially offensive phrasing and trying to convey the feelings of the writer through their choice of words. As seen above in Christine's (beginner) excerpt, students' translations sometimes included words and phrases that would be marked "wrong" in a regular classroom focusing on grammar and vocabulary.

However, it should be noted that not all students made the effort to prevent possible misunderstandings. Sarah (beginner) translated the refusal in the post-session task as follows:

(17)

Sarah post-session task: "So about the research agreement, I would really love to help, but it's a bit difficult. I'm really swamped under at work. Sorry."

After having translated the e-mail, Sarah showed regret about her translation, saying "I think if someone asks me to do [further translation on these e-mail exchanges], I would probably do [it] quite literally." She explained her reasons as follows:

(18) [I would probably do it literally] 'cause you get the charm of what Sam is saying, you get his personality. And even though it might seem a little strange to some people, because they still

remain like Japanese ways of speaking. It's still how they talk, right? It's like a real person saying things, so you don't wanna change it too much. (Sarah, beginner, retrospective interview)

Sarah chooses to emphasise conveying the personality of the writer, even if it means creating a less natural-sounding text. Her argument is similar to Venuti's (1995) foreignisation approach in which the linguistic features of the source text are retained. In Sarah's case, she actively chose literal translation in order to reflect the personality and charm of the writer.

In summary, the results show that in the post-session task students came to assume the role of mediator between reader of the translation and writer of the source text by mitigating possible offense and prioritising the intentions of the writer. These results reflect the shift that has occurred in the role of translators since the advent of the functionalist approach in the 1980s. The functionalist approach gives more freedom to translators through its focus on the function of the texts. Rather than being given a subservient role to the source text, the translator has increasingly come to be seen as a bicultural expert (Schulte, 1988) or cultural mediator (Katan, 1996, 2004, 2009). The results of the post-session task demonstrate that students were able to develop a new or enhanced consideration for the reader and writer, and were not simply translating the text for the sake of translation.

6.2. English-to-Japanese Translation

6.2.1. Overview.

In Section 6.2, I examine the translation of an e-mail of request from English to Japanese, focusing on the choice of speech styles. As described above, this section only considers intermediate students, as it is difficult to analyse the English-to-Japanese translations of beginner students due to the significant improvement in their Japanese proficiency over the course of the study. The translation brief was as follows:

(19) Your friend, Tom [Version 1]/Alex [Version 2], needs to do a survey on university life for his university class. He has decided to send an e-mail to Mayumi, his Japanese friend. He can speak

Japanese but is not confident in writing in Japanese. Mayumi is also a university student but not that good at English. They met twice in London but haven't seen each other for 5 months. He asked you to translate it to Japanese for him.

This task involved the translation of an e-mail of request. Request also constitutes a face-threatening act (Brown & Levinson, 1987), in this case to Mayumi whom the writer met only twice. The psychological distance between the writer and the reader was made intentionally ambiguous to observe students' strategies vis-à-vis such uncertainty. The following are the actual source texts that students translated. These texts were written by university students with some knowledge of Japanese. They were not told that their text was to be used for translation purposes. Two versions of the e-mails were made, and they were counterbalanced in the same way as those for the Japanese-to-English translation.

(20) [Intermediate Version 1]

Dear Mayumi,

How are you? It has been a while, hasn't it? What have you gotten up to recently?

Actually, my university class has been set an assignment to make a survey about university life. If you have time, I'd be very grateful if you could answer it! I reckon it would take you about 10 minutes. Thanks a lot—!

P.s. We've gotta meet up sometime – I can't believe it's been 5 months since we last saw each other!

Tom

(21) [Intermediate Version 2]

Dear Mayumi,

How are you? It's been a long time since we last spoke! How have you been?

Actually, I've had an assignment and I've made a questionnaire on university life. If you could spare 10 minutes to fill out the attached questionnaire I would be very grateful. Thanks a lot —!

Anyway, we have got to meet up sometime soon! Can you believe it's been like 5 months now?

Alex

The structures of both e-mails are similar: they start with opening greetings, then move on to a request, and finish with closing remarks. Despite the psychological distance between the writer

and the reader, both texts show colloquial and casual words and expressions such as "gotta," "got to," and "reckon."[20]

The focus of analysis in this section is students' choices of speech styles, especially between the *desu/masu* and plain forms (see Section 4.3.2), and the reasoning that can be identified for those choices. The translations before and after the sessions were categorised by the choice of speech style in the main clause: *desu/masu* form; plain form; or mixed-styles. The term mixed-styles refers to the use of both the *desu/masu* form and the plain form within the whole of the written text. All of the students' comments on speech styles during the think-aloud protocol and retrospective interviews were then extracted and analysed to identify common themes and strategies. Although there are numerous Japanese speech styles, including regional dialects and gendered forms of language (Jones & Ono, 2008), the focus of this analysis is on those related to the *desu/masu* and plain forms.

6.2.2. Changes in translations.

As in the Japanese-to-English translation task, these results show an increase in the students' awareness of the choices they make and their pragmatic consequences. The table below shows the choices of speech styles before and after the sessions. In the pre-session task, four students used the *desu/masu* form, five students the plain form, and five students mixed the two. In the post-session task, however, nine students chose mixed-styles, three chose the *desu/masu* form, and only two chose the plain form.

Table 12

Choice of style before and after the sessions

[20] The differences in casual and colloquial levels between the passages were not modified, out of respect for the original texts.

		Pre-session task	Post-session task
1.	Alex	*desu/masu* form	mixed-styles (*desu/masu* dominant)
2.	Anna	mixed-styles (plain dominant)	mixed-styles (plain dominant)
3.	Catherine	plain form	plain form
4.	Chris	mixed-styles (*desu/masu* dominant)	*desu/masu* form
5.	Ellen	plain form	mixed-styles (*desu/masu* dominant)
6.	Erin	plain form	mixed-styles (plain dominant)
7.	Lisa	plain form	plain form
8.	Masha	mixed-styles (plain dominant)	mixed-styles (both)
9.	Megan	mixed-styles (*desu/masu* dominant)	mixed-styles (plain dominant)
10.	Rhiannon	*desu/masu* form	mixed-styles (both)
11.	Roberto	mixed-styles (*desu/masu* dominant)	mixed-styles (*desu/masu* dominant)
12.	Sophie	*desu/masu* form	*desu/masu* form
13.	Wenjing	plain form	mixed-styles (*desu/masu* dominant)
14.	Zhang Shu	*desu/masu* form	*desu/masu* form

Note: This analysis is based on students' choice of style in the main clause. Their choices in the subordinate clauses are not analysed.

Six out of 14 students changed their choice of styles between the pre-session task and post-session task. Five students (Alex, Ellen, Erin, Rhiannon, and Wenjing) changed from either the *desu/masu* or plain form to mixed-styles, and one student (Chris) changed from mixed-styles to the *desu/masu* form.

The discussion that follows examines the students' translation processes, first in the pre-session task and then in the post-session task. A detailed discussion of the translation products and processes of the two intermediate focus students, Zhang Shu and Rhiannon, can be found in Section 7.4 and Section 7.5. The analysis of students' translation processes in the post-session task shows an increase in their awareness of the indexical properties of the languages involved.

6.2.3. Changes in translation process.

Whichever form they used, in the post-session task the students actively engaged in the choice of language style and exhibited an increased flexibility in shifting style, as demonstrated in the analysis of their translation processes. This marks a sharp contrast with the pre-session task, in which more than half of the students simply decided what style to use arbitrarily, based on age, social status, or the degree of intimacy, without considering the style within the text itself.

In the pre-session task, four students chose the *desu/masu* form, five students chose the plain form, and five students mixed styles. Of the four students (Alex, Sophie, Zhang Shu, and Rhiannon) who chose the *desu/masu* form, Alex used it "by default" due to his habitual use of the *desu/masu* form in regular classes. However, he mentioned that it might not have been a "very good" choice considering the seemingly close relationship between the writer and reader that can be read from the casual way the e-mail was written. His "default" use of the *desu/masu* form might be his internalisation of an explicit or hidden ideology within Japanese language education that expects students to speak politely (H. M. Cook, 2008) and thus use the *desu/masu* form.

Sophie, a fluent speaker of Dutch and English, chose the *desu/masu* form throughout the text. However, she found this e-mail "very conflicting" due to the incongruence between the casual tone of the text and the relatively distant relationship between the writer and the reader (considering that they met only twice in London). She gave the reasons for her choice as follows:

(22) because it would be grammatically incorrect [to shift styles] because there's… if you have like *masu* form, you should stick with *masu* form all the way throughout, whereas in English you can be like… as long as my ending or beginning is polite, or polite enough…[you can change politeness]

This excerpt suggests that Sophie has a prescriptive understanding of the use of speech styles in Japanese. She mentions that "it would be grammatically incorrect" to switch styles in Japanese, in contrast to English where such variety in politeness level is allowed. Her justification, "you should stick with *masu* form all the way throughout" [emphasis mine], implies her prescriptive understanding of the use of Japanese speech styles, that is, the need to adhere to one style or another at all times. It should be noted that, according to my personal communication with three teachers who taught her, none of them taught her that it is ungrammatical to shift styles. However, it is possible that Sophie constructed such norms herself due to the lack of explicit instruction regarding mixed-styles and the emphasis given in pedagogical instructions on static contextual

factors such as social status, closeness, and age. Zhang Shu and Rhiannon also decided to use the *desu/masu* form throughout their translations. Their choice was also based on the assumed closeness between the writer and the reader, although they did express concern over ambiguities in the relationship (see details in Section 7.4. and Section 7.5).

The plain form was chosen by five students (Catherine, Ellen, Erin, Lisa, and Wenjing) in the pre-session task. One student, Wenjing, did not talk about speech styles. The other four had similar concerns as the students who chose the *desu/masu* form: the way the e-mail was written was not consistent with the degree of intimacy they assumed between the writer and the reader. For example, after reading the task instruction, Catherine said "okay, I've decided to write this one in plain form, 普通形 (*futsūkei* [plain form]), because he [= the writer] is talking to his friend," before reading the actual text. During the task, however, she was confused to find some polite language such as "I would be grateful." Similarly, Ellen and Lisa chose the plain form because of the casual relationship between the writer and the reader; however, they were unsure about its appropriateness, as mentioned by Ellen: "Mayumi is also Japanese, she's also a university student, so even though they don't know each other very well, I think it wouldn't seem too rude. I don't know…." Ellen and Lisa were concerned that their choice of the plain form might offend the reader due to the psychological distance between them.

Erin's translation and the comments she made in her interview also demonstrate how she chose styles based on the age of and the psychological distance between the writer and reader. Erin started with the *desu/masu* form considering the degree of intimacy between the writer and the reader. However, after realising their age, she changed her mind. She erased "元気ですか (*genki desu ka* [how are you? [+ *desu/masu*]])," which she had already translated, changed it to the plain form, "元気なの (*genki nano* [how are you?[+ plain]])." She then translated the whole text using the plain form. In the retrospective interview, she explained that the most challenging aspect of this task was trying to understand the politeness level and that she had been unsure whether the plain form would sound rude because of their relationship.

Of five students who used mixed-styles in the pre-session task, two students (Chris and Anna) said that they were simply confused about the choice of styles in the task, and their mixed-styles were unintentional. Thus, only three students strategically chose to shift styles (Megan, Masha, and Roberto). These students negotiated the distance between the writer and the reader through speech styles. For example, Roberto mentioned that "there is this problem with the right amount of distance between them," and chose the *desu/masu* form in the request parts but shifted to the plain form in translating the closing "Can you believe it's been like 5 months now?" and the expression of gratitude "Thanks a lot —!" Similarly, Megan changed from the *desu/masu* form to the plain form in "Thanks a lot —!" considering that such use of the plain form should be accepted among friends. Masha also strategically used the *desu/masu* form in the request, saying, "I would say it's kind of more polite than casual? Um, maybe he can be casual at the end…but like main thing should be more…sophisticated and polite 'cause he's asking her [= Mayumi] for a favour." These students, who, albeit diffidently, switched styles, seemed to show more flexibility than the students who simply adhered to one style or another. Interestingly, two of these students are the only ones among the 14 who have/had a Japanese partner, as far as I know. As style shifts are commonly observed in natural conversation (Jones & Ono, 2008), these students might have been more exposed to instances of style shifts in Japanese than other students.

The majority of students doubted the appropriateness of their choices in the pre-session task, considering the rather contradictory relationship between the writer and the reader and the way the e-mail was written. Despite this concern, they did not seem to know how—or whether they were even allowed to—negotiate such ambiguities or incongruence, and either adhered to one style or another or unintentionally mixed styles based on a static conceptualisation of the contextual factors.

In the post-session task, however, the number of students who chose mixed-styles increased to nine, three students chose the *desu/masu* form, and two chose the plain form. A close

examination of their pre- and post-session translations shows changes in their translation strategies, even in those who did not change their choice of styles between the tasks.

Among the three students who chose the *desu/masu* forms, two of them (Sophie and Zhang Shu) had also used the *desu/masu* form in the pre-session task, and one of them, Chris, had previously used an unintentional mixture of styles. Despite the same choice of style, change could be observered in the ways Sophie and Zhang Shu approached the text. For example, Sophie inserted extra exclamation marks and emoticons which did not appear in the source text to transfer the "excitement" of the writer. Similarly, Zhang Shu also added an extra exclamation mark "to make it less formal and a bit casual and friendly." Chris also added the sentence-final particle *ne*, which is often used to show sympathy, at the end of e-mail. According to him, this is a "実験 (*jikken* [experiment])" that he used to "convey shifts [in formality of the text]." Such negotiation was not observed during the thinking-aloud protocol and retrospective interviews for the pre-session task, where students tended to focus on the translation of referential meanings. In the post-session task, these three students used linguistic features such as exclamation marks and sentence-final particles to index various social meanings, including "excitement" and the "casual and friendly" tone of the text.

Catherine and Lisa both chose the plain form in both tasks. Catherine is the student who, in the pre-session task, decided on style before reading the actual text and was then confused afterwards. In the post-session task, she seems to have been more confident in her choice of styles. After (and not before) reading the text, she said "I think this one is definitely gonna be in plain form" because of casual expressions, such as "gotten up to," "p.s," and "reckon," that the writer uses to create a "very friendly" tone. Lisa also described the text as "informal" and went back to examine the relationship between the reader and the writer again before making a decision. She then explained, "I still think it would be still informal…Especially since he [= the writer] is not confident in writing, so he probably doesn't know that polite level? At least not to a great extent." Lisa therefore chose the plain form in order to not only reflect the relationship between the reader

and the writer, but also to index the writer's lesser knowledge of Japanese politeness levels. She seems to have considered that the use of the *desu/masu* form might misrepresent the writer's personality or linguistic proficiency.

The remaining nine students chose mixed-styles. For example, Alex, who used the *desu/masu* form by "default" in the pre-session task, translated the request part in the *desu/masu* form because it "sounds more sincere." However, he shifted to the plain form in closing remarks because "Tom wanted to be a better friend [with Mayumi]." Four students (Roberto, Erin, Rhiannon and Masha) used similar strategies to Alex. For example, Erin used the *desu/masu* form in the request part and the plain form in the remaining parts, reasoning as follows:

(23) If he's asking her for a favour, um, he needs to be politer and they haven't spoken for a while, so I'd write 元気か (*genkika* [how are you? [+ plain]]), this kind of stuff, but if he's asking her for a favour, he needs to be a bit more polite? (Erin, intermediate, think-aloud protocol)

Erin's negotiation of politeness also extended to her lexical choices. For example, she chose the word "大変 (*taihen* [very])," which is a more formal Sino-Japanese word than the native Japanese word "とても (*totemo* [really])," in the translation of "I would be very grateful." She said in the retrospective interview that she noticed that in the English source text "the style shifts from casual to slightly more formal" in the request part ("I would be very grateful"). Her strategy was different from that used in the pre-session task, in which she even erased the sentence she had already translated so as to be consistent throughout the text. In the post-session task, Erin closely analysed the text and took an active role in choosing the style. In doing so, she tried to avoid "rude" effects that may be indexed by the use of the plain form.

Other students also tried to actively negotiate style through a close analysis of the text with a variety of different strategies. For example, Anna mainly used the plain form but shifted to the *desu/masu* form in the gratitude expression "Thanks a lot —!" to index the writer's strong sense of gratitude. According to her, "I didn't use completely formal or completely casual but I sort of

try to show that, to give the feeling of the person who wrote it in the original language." Ellen and Wenjing took the opposite approach and predominantly used the *desu/masu* form, considering the psychological distance between the reader and the writer, but used the plain form in the gratitude expression so as to not render the text "too formal" (Wenjing).

In the pre-session task, even though they found the actual text and the degree of intimacy between the reader and the writer incongruent, many students tried to adhere to one style or another. They considered each style as discrete, to be used throughout the text in a consistent way. In contrast, in the post-session task, they were not blindly following prescriptive norms that stipulate the style of a certain situation. Rather, they closely analysed the text in order to mediate the ambiguous psychological distance between the writer and reader through the choice of styles. Some students used mixed-styles to adjust the formality of the text, avoid offensive effects, and index sincerity. Their intentional manipulation of linguistic resources was not limited to the choice of styles but also extended to the choice of vocabulary, exclamation marks, emoticons, and sentence-final particles. Thus, regardless of which style they chose, students actively engaged in the discursive construction of social meanings, such as "friendly" and "sincere," rather than uncertainly adhering to one style or another throughout the text.

6.3. Summary and Discussion of Chapter 6

This chapter analysed the results of the two tasks implemented before and after the sessions. For the translation from Japanese to English, the results from the post-session task indicate that translation can help beginner and intermediate students, who are obviously not professional translators, learn to play a mediator role between writer and reader, rather than simply being "learners" in the language classroom. Their translations in the post-session task often included words and phrases that might be negatively assessed in conventional translation activities focusing on grammar and vocabulary, such as deviations from the syntactic structure of the source text.

For the translation from English to Japanese, the intermediate students demonstrated a simultaneous and flexible use of linguistic resources in order to achieve various social interactional agendas. The findings from this study are compatible with the notions of "translanguaging" (García, 2009; García & Li, 2014) and "flexible bilingualism" (Blackledge & Creese, 2010). Both of these terms consider language as a social construct without clear boundaries. From this perspective, becoming bilingual is not simply to take in linguistic forms but to expand one's linguistic repertoire and use it as a dynamic mobile resource that can adapt to global and local sociolinguistic situations (García & Li, 2014). A bilingual does not rigidly separate one language from another, but simultaneously uses different kinds of forms or signs to achieve various social interactional agendas. Although the results of this study are limited to a so-called "intra-linguistic" phenomenon, they demonstrate how the intermediate students were able to flexibly mobilise their linguistic resources, including speech styles, vocabulary, emoticons, and exclamation marks, to adapt to a given situation. In doing so, they did not rigidly separate one style from another in accordance with static contextual factors such as age, social status, and the degree of intimacy, but utilised style as a dynamic resource to achieve an interactional agenda.

Furthermore, one of the common features that can be seen in both tasks is the students' active engagement in choosing words, sometimes very creatively, in the post-session task. Students closely analysed the source text itself, as well as the social context that was both embedded within and created from it, and used their linguistic resources to mediate between the reader and the writer. They became more conscious of their word choice and of the consequences of those choices in the post-session task. These changes before and after the sessions indicate that the same translation task can produce different results depending on how students approach the translation.

As a final note, it is worthwhile to remember the limitations of the think-aloud protocol, which have been pointed out in various studies (Jääskeläinen, 2010). In this study, I prompted students who tended to forget to verbalise by asking "what are you thinking now?" Three students (Leila and Maisy, beginner; Chris, intermediate) also explicitly stated during the retrospective

interviews that saying everything out was “quite weird” (Maisy, beginner, pre-session task). As the task was administered in a classroom setting, some results may be attributable to the nature of the task and may not reflect students’ translation strategies outside of the classroom. Moreover, elaboration in the post-session task might be the result of increased familiarity with the think-aloud protocol rather than a change in the translation strategies themselves. As shown by a significant decrease in use of the “confirming” strategy in the post-session task (see Figure 8), some results might also be attributable to the increase in students’ Japanese proficiency throughout the sessions, especially for the beginner students. Despite these limitations, this analysis does provide evidence that beginner/intermediate-level students can go beyond word-for-word translation in the classroom context, and are able to effectively interpret a range of the factors that are at stake in translation.

Chapter 7 Focus Students: Their Learning Experiences and Outcomes

7.1. Selection of the Focus Students

In the previous chapters, I examined the students' learning experiences from the study sessions (Chapter 5) and changes in their translation products and processes (Chapter 6). In this chapter, I give an in-depth analysis of four focus students to examine their individual development. As described in Section 4.8, the criteria for selecting the focus students were the following: (1) their results are typical examples of learning experiences identified in the series of five study sessions; (2) their personal backgrounds are representative of other participants with respect to languages used at home, nationality, experiences living abroad, and visits to Japan; and (3) the volume of their learning journals, interviews, and content during the think-aloud protocol was sufficient to conduct an in-depth analysis.

Two beginner students, Leila and Aysha, and two intermediate students, Zhang Shu and Rhiannon, were chosen for further analysis. These students' learning experiences and outcomes are characterised by: (1) acquisition of practical "transferable" skills (Leila); (2) recognition of struggle and joy in translation (Aysha); (3) reflection across time and space (Zhang Shu); and (4) reflection on their own subjective position (Rhiannon). All four students are female. This is partly because the majority of participants were female (23 out of 28 students), and partly because it was considered reasonable to prioritise different linguistic or personal backgrounds over gender differences.

7.2. Leila: Transferable Skills

One of Leila's learning experiences and outcomes, as detailed in this section, can be characterised as her acquisition of practical "transferable" skills. Transferable skills here refer to skills that can be applied and used in the performance of other tasks that the students encounter in

everyday life (and not limited to translation tasks). Since nine students mentioned the acquisition of similar skills in journals and interviews, these skills can be considered as important shared learning experiences and outcomes from this study. This section illustrates how Leila learned these practical transferable skills chronologically from the beginning to the end of the project. Leila, a beginner student, grew up bilingual in English and Turkish in England and the U.S. She was educated in English and has never been to Japan. She started learning Japanese as a complete beginner in September 2013.

In the pre-session task, Leila was aware of the clumsiness of her translation. However, she hesitated to go beyond a literal translation that retained the syntactic structure of the original sentences. In the excerpt quoted below, she explains how she translated the refusal part of the e-mail (see Section 6.1.1 for the details of the task, and see Appendix 2 for her whole translation), which she translated as follows:

(1) Leila pre-session task: "By the way, as for the cooperation for the research, I want to do it but, I am a bit busy[21]. I am busy with work…"

Leila elaborated why she did not combine similar sentences "I am a bit busy" and "I am busy with work" together. According to her, her translation is a literal translation, reflecting syntactic structure of the source text.

(2) […] So I did do the literal translation with that, just because it [= sentence in the source text] is a separate sentence. […] And I do think it sounds a bit clumsier but I feel like that's a little bit opinionated. I don't think I should get that [= translator's opinion] mixed in 'cause that is what she [= the writer] wrote whether I feel what she wrote is right or not. (retrospective interview, pre-session task)

[21] It should be noted that Leila misunderstood "難しい (*muzukashii* [difficult])" as "busy."

Despite her wish to join two sentences together (i.e. “I am a bit busy” and “I am busy with work”) to make it sound better, she felt that combining the sentences was “a bit opinionated.” This implies that her understanding of equivalence in translation is based on sentence structure: Leila felt that the separate sentence should be translated separately “even if technically it’s the same thing.” Furthermore, her stance was to minimise visibility of the translator, as seen from her statement: “‘cause that is what she [= the writer] wrote whether I feel what she wrote is right or not.” Leila did not show any affectionate reaction to the source text or the writer, and maintained distance between herself and the writer.

Leila appeared to change her stance toward translation from the first session onwards. In Session 1, she translated two tweets, and discussed how various linguistic factors, including speech levels, choice of orthography, and emoticons, played an important role in the creation of the subjective realities evoked by the text. In her learning journal entry for Session 1, she noted as follows:

(3) Based off of the reactions from the other people in the class, it made me realise something important about being a translator: you must not translate something and present it in the way you would write it, but try to convey the exact tone and personality of the actual writer of the comment. I don’t believe it will be professional otherwise, or accurate. […] In conclusion, what I realised was that it is ok to change words slightly when translating so that you can get a good balance between accuracy of translation and accuracy of tone and personality, but I do not think you should let your own personality go into it […] (learning journal, Session 1)

Session 1 seems to have prompted her to adapt her definition of “accuracy.” Her definition of accuracy came to include the tone of the text and the personality of the author, not only the lexical content of the written text. She even says that it would not be “professional” for a translator to overlook such subjective aspects of the text. This leads her to the conclusion that some slight rewording is allowed as long as a good balance is maintained between tone, personality, and the content of the text. In the homework for Session 1, she actually slightly changed a word: she

translated “ケータリング (*kētaringu* [catering])” which appeared in the source text as “food,” reasoning that “this is not a commonly used word in English everyday speech” and “I think the tone matches the purpose of the tweet much better.”

At the same time, she opposed emphasising the visibility of the translator in the text, as can be seen in her statement: “I do not think you should let your personality go into it.” It should be noted that she rather strongly expressed this opinion, as can be observed in the phrase “I do not think you should.” For her, the translator should remain invisible. In other parts of the same journal entry, she elaborated upon this stance:

(4) Even if you think something sounds like a personality not common at all in the culture of your language, it does not mean you should adjust it without reason. Those same personalities should still exist, because it is the character of the persons’ words you are translating. (learning journal, Session 1)

The excerpt above shows her argument for the preservation of the features (in this case, personality) of the source text, even if they are unfamiliar to the target reader. According to her, the translator should not be allowed to accommodate the target text for the sake of readability for the target reader. For Leila, the task of the translator is to convey the source text accurately, taking into account various factors including tone and personality.

However, in Session 2, when she translated an interview with a celebrity from English to Japanese, she realised that “accurate” transmission of the source text is not always appreciated by the target reader. In Session 2, the discussion revolved around whether, and if so to what extent, the translator should use feminine language to conform to the norms of the employer.

(5) I can see that there are complications with deciding how to translate something. On the one hand, you can conform to a standard that the company you are working/writing for has, or on the other hand you can choose to translate the person in the same way that their English-speaking audience sees them. But one thing to consider is that it might not be harmful at all to use forms like の (*no*) and わ (*wa*), especially if it helps to create a better relationship between the foreign celebrity and their Japanese fans. (learning journal, Session 2)

In this excerpt, she describes a dilemma she faces in deciding her own stance. As a translator, she felt that the use of sentence-final particles *no* and *wa*, that are frequently used to index femininenes, does not correspond to the personality of the celebrity she was translating. However, a translation without sentence-final particles *no* and *wa* would be marked as incompatible with the style of her employer, who normally translates foreign female celebrities with these sentence-final particles. Adopting the style of the company involves, for her, misrepresenting to some degree the personality of the source text. While Leila wrote that the transfer of tone and personality of the writer is an essential part of "professional" translation in her journal for Session 1, in her journal for Session 2 she shows some appreciation for certain aspects of accommodating a translation for the sake of the target reader, such as the creation of a close relationship with the target reader.

In her learning journal from Session 3, in which the students translated manga, Leila demonstrates awareness of the importance of pragmatic translation.

(6) I think what I learned the most from last lesson, and what helped me with this translation as well, is that translation should not just be the replacement of Japanese words to English, but should be heavily influenced by context and purpose as well. Instead of just language, those aspects should be translated into the language too, which may be more difficult as it is more a pragmatic thing. […] I found this lesson particularly interesting, as it dealt with more pragmatic issues! It is definitely much more important than I had initially thought. (learning journal, Session 3)

Leila shows an understanding of translation not as a simple replacement of words, but as a process closely interrelated to context and purpose. Although the importance of the context of situation had been emphasised from the beginning of the study sessions, it seems that it was during this session that she came to understand how context influences translation and vice versa. This awareness led her to carefully consider the contextual factors that could affect her translation.

Her reflection on the importance of "pragmatic matters" in translation continued in the fourth learning journal entry. In Session 4, she translated an excerpt of dialogue from a TV drama for two different contexts: a fan site and an official DVD subtitle. She noted in the journal after the session that:

(7) In previous lessons we learned that purpose and intent heavily influenced the manner in which a work gets translated, but what I especially learned in that lesson was that when this purpose is altered for a different audience, the results of the translation can be vastly different for one audience to another. This really made me understand why it is so important to clearly define your purpose, target audience and mode before translating, because even slight changes to these can completely change the manner in which you go about translating something. (learning journal, Session 4)

As shown in the above journal entry, she came to be more aware of "recipient design" (Sacks et al., 1974) or what Bakhtin terms "addressivity" (Bakhtin, 1994, p. 87); that is, that her translation is affected by how she interprets the target reader of the text. In her homework, where she translated a different excerpt from the one used in the session for a fan site and an official DVD, she adjusted her translation in accordance with the different target readers. For the official DVD, she "tried to portray the tone of the lines within the language itself," rather than expecting the reader to read between the lines. For example, she used more slang language, such as "ain't," to show the personality of the protagonist. On the other hand, she translated literally and true to the original text for the fan site, in order to meet the needs of fans by helping them to understand the source text.

Her sensitivity to the target reader as well as to the variety of possible translations prompted her to question her previous contact with translation as follows:

(8) And I think it's so interesting how we can completely change the impression a translation gives, just from these three factors [= purpose, target reader, mode]. Honestly it has made me a little wary - it makes me realise that everything I have ever read that was originally in another language might not be exactly how it was originally meant to sound to the intended audience.

> Perhaps I am reading something completely different than what another person who knows the original language has read. It is certainly something to think about! (learning journal, Session 4)

The manipulation (c.f. Hermans, 1985) she performed in translation to accommodate different readers also, in turn, led her to consider the same phenomenon from the reader's point of view. She cast a critical gaze upon her prior reading experiences, considering the possibility that the texts she had previously encountered through translation might have been intentionally or unintentionally altered to suit the target reader.

In the entry for the final session, she again elaborated on what she had been reflecting on throughout the sessions:

(9) […] throughout these five lessons, I have learned to think outside of just my bubble as a translator in the literal sense, and to realise that there is much more to my job than that. […] I am much more methodical now, as I know clearly the frameworks that I must identify before attempting a translation, in order to be more successful (purpose, audience, mode). […] What I have understood about the translator's job is to be as transparent as possible—meaning that EVERYTHING is translated across properly, including meaning and purpose, which in this case was the [*sic*] advertise, and therefore advertising tactics should be translated too, to make this as suitable to the audience as possible, while still not breaking its mode as a piece of advertising text. (learning journal, Session 5)

As can be seen above, for Leila, these sessions opened her eyes to the various factors at stake in translation. She understands that translation is not only about transferring the referential or denotative meanings of words, but also about taking into account contextual factors that affect the translation including the target reader, purpose, and mode. She continues as follows:

(10) Overall, I have learnt a lot from these classes. Certainly in terms of transferable skills from this class to other tasks I have myself, I have learned that finding the methodical formula in attempting a task will make you much more successful at your task than to jump in blindly, as it forces you to think more about what you are doing, and why you are doing it. (learning journal, Session 5)

In this final journal Leila writes about the "transferable" skills she acquired through the sessions, which, according to her, can be applied to other tasks as well. It should be noted that she did not mention anything about Japanese language or Japanese culture as learning experiences or outcomes of the sessions. Her most significant acquisition from these sessions would appear to be an understanding of the value in developing a "methodical formula" to clarify her thought processes when performing tasks, rather than "facts" or "knowledge" about Japanese culture or language. As described above, she developed, revised, and adjusted this "methodical formula" throughout the sessions, such as through her recognition of the importance of the target reader in translation. Such skills can be considered as constituting an "ability to read culture which derives from underlying universal cultural processes" (Holliday, 2011, p. 2), rather than being the result of awareness of the different values and behaviours of an essentially different "other" culture.

Another thing to note is that Leila is relatively optimistic about the transferable skills she thinks she has acquired. She uses the phrase "more successful" twice in the above excerpt, but she does not clarify what she means by this. Her account that "I am much more methodical now, as I know clearly the frameworks that I must identify before attempting a translation, in order to be more successful (purpose, audience, mode)" almost sounds as if the awareness of purpose, audience, and mode is a magical formula that will lead to being "more successful." She also notes. "What I have understood about the translator's job is to be as transparent as possible—meaning that EVERYTHING is translated across properly." What she means here is that it is important to think about not only the literal sense of the text but also the necessity of conveying the purpose/skopos, audience, and mode as well. However, one might question what she means by "properly" and "transparent," and if it is even possible to translate everything across.

In the post-session task, she was much more "opinionated" (as she said in the pre-session task) than in the pre-session task, and took liberties in interpreting and translating the text. For example, in the post-session task, she translated the refusal part of the e-mail (see Section 6.1.1 for the details of the task, and see Appendix 2 for her whole translation) as below:

(11) Leila post-session task: "I really want to help with your research, but I'm afraid that it will be a little bit difficult at the moment."

She added "at the moment" which was not written in the source text, and explains as follows:

(12) It's, it's a bit politer, it is as if saying it's sort of saying, it's sort of implying that I will, 'cause essentially she [= writer] is sort of cutting her [= reader] off, so it's implying that I'm only cutting you off now, [but] I still, I'd love to help you. Even if it's like saying in the future I might be able to…in reality, it might never happen, but I think it's more polite to leave that opportunity. (think-aloud protocol, post-session task)

Leila felt that it was "politer" to put "at the moment" to leave the opportunity open for the writer to help the reader in future, even if it might not happen. In other words, Leila tried to mitigate possible offense to the reader by inserting "at the moment." Furthermore, Leila tried to understand the feeling and intent of the writer by taking into account not only what the writer wrote but also how she phrased it. In the excerpt below, Leila analyses how the writer's style changes from casual plain form to *desu/masu* form when it comes to apologise in Japanese.

(13) I can see how she [= the writer] tries to do it [= apology] in the kindest way as possible in this e-mail 'cause she did like plain form, she might always speak like that to be honest, but by still keeping that, in this e-mail, she's showing that she is just as warm as she was before, and then, she's trying to apologise, she still wants to keep it like polite, she doesn't want it to be like "I'm sorry" [in a blunt tone]. (think-aloud protocol, post-session task)

Leila analysed this speech-style shift as the writer's effort to maintain a good relationship with the exchange student: the writer indexes her warmness in the plain form, and her kind apology in the *desu/masu* form. Leila's account demonstrates her sensitivity to the stylistic features of the source text and her ability to expand them to interpret the various social meanings they index.

As shown above, her engagement with the writer and the reader in the post-session task was markedly different from that in the pre-session task, in which she said "I don't think I should get that [= translator's opinion] mixed in 'cause that is what she [= the writer] wrote whether I feel what she wrote is right or not." In the post-session task, she showed more compassion for both the writer and the reader and tried to mediate between the two, thinking about the tone and purpose of the text.

In summary, Leila's understanding of her learning experiences and outcomes primarily seems to relate to her acquisition of practical and transferable skills that she will be able to make use of in future undertakings. As shown in the post-session task, she skilfully interpreted the meanings indexed in the *desu/masu* form and the plain form, and tried to translate for the reader by considering not only the denotative meanings of the text but also its social context. The development of these practical skills seems to have enabled her to engage in the task in a more personal, affectionate, and caring way rather than from a distant third-party perspective.

7.3. Aysha: Struggle and Joy with Translation

As detailed in Section 5.4, struggle and joy is found across the students' learning journals and interviews and can be considered as one of the major learning experiences identified in this study. This section focuses on Aysha, a beginner student, as an example of how difficulties in translation, including those relating to ethical and moral problems, led students to see translation activities as a site of both struggle and joy. Aysha was born and grew up in England in a family with both British and Jamaican heritage. She understands Jamaican Patois but cannot speak much. She spent her gap year in Kyoto, where she taught English. She studied Japanese by herself a little before coming to the university.

In the pre-session task, she quickly translated the passage, as did the other students (see Section 6.1.1 for the details of the task, and see Appendix 2 for her whole translation). Below is

the beginning of her retrospective interview, which was conducted immediately after she completed the task.

(14)

[R is the teacher-researcher and A is Aysha.]

R: どうでしたか (*Dō deshita ka.* [How was it?])

A: 大丈夫だと思います (*Daijōbuda to omoimasu*. [I think it's okay])

R: 特に何もなかったですか (*Tokuni nanimo nakatta desu ka?* [Nothing special [to comment on]?])

A: ちょっと新しい単語がありますね。協力と修論 (*Chotto atarashii tango ga arimasu ne. Kyōryoku to shūron* [There are some new words. Cooperation and dissertation]).

(retrospective interview, pre-session task)

Contrary to Leila, who spoke to me entirely in English throughout the retrospective interview, Aysha tried to speak in Japanese as much as she could. As shown in the excerpt above, she did not seem to find any particular difficulty or have any concerns with the task. She simply said "大丈夫だと思います (*Daijōbuda to omoimasu.* [I think it's okay])" at first. After being prompted by me, she mentioned the new words she had found (i.e."協力 (*kyōryoku* [cooperation])" and "修論 (*shūron* [dissertation])") and even copied them into her notebook to remember. In the same retrospective interview, another comment she made (other than her responses to my questions about her translation choices) concerned difficulty in understanding the meaning of "お互い (*otagai* [each other])." As far as the data suggests, Aysha's main concern for translation seems to have been the learning of new words and literal understanding of meanings in the texts.

In the learning journal entry for Session 1, where students translated two simple tweets into English, she used original metaphors to express her feelings:

(15) In the first class I was so intrigued to find that everyone, despite having a similar interest in Japanese came at the translations in very different ways. It's always really surprising as there are only ever a few (seemingly) simple sentences to translate but like jesus [*sic*] turning bread and water into fish and wine to feed to forty thousand or however many it was, these translations always into transform into more food for thought than first thought. (learning journal, Session 1)

She realised that translation offers "more food for thought than first thought." Her analogy of translation as "jesus [*sic*] turning bread and water into fish and wine" expresses how she was intrigued and surprised about the possibilities of translation. This also led to an understanding of the subjective nature of translation.

(16) This week made me realise that individual differences are why translation is so subjective and therefore so interesting. No two translations are probably ever the same, maybe like snowflakes or paintings.
[…]
I thought I wanted to be a translator as when you say that people take you more seriously than when you say you'd like to be a mangaka [manga artist] but I'm happy to be doing these lessons as I am finding its really making me think more creatively than these beginner language lessons invite you to. (Learning journal, Session 1)

Using the metaphor of "snowflakes" and "paintings," she explains how two translations can never be the same and are always dependent upon their translator. She describes this subjective nature of translation positively, saying that it is "so interesting." She further notes how the study session encouraged her to use mind creatively, by contrasting it with standard beginner language lessons.

Her creative use of metaphors and analogies in this learning journal entry also implies how her creative mind had been inspired and activated through the session. For example, she describes translation in various ways such as "snowflakes or paintings," "jesus [*sic*] turning bread and water into fish and wine," and "the frame, or the nail and string" of the picture. She used the word "happy" rather than "interesting" to express her feelings about the session, suggesting the aesthetic satisfaction she experienced by taking part in translation activities.

However, this happy relationship with translation did not seem to last long. Gradually, she felt frustrated by her inability to convey everything she wanted. In her learning journal for Session 2, where she studied the sentence-final particles *no* and *wa*, she wrote as follows:

(17) In particular the use of the end particle seems convenient (わかり安い (*wakariyasui* [easy to understand]) in giving a reader the sense of a character, it makes me wonder about the English way of doing this. I'm not consciously sure how this is achieved in English as I suppose if it does happen it happens unconsciously and is (therefore) understood unconsciously for me as I am an English reader.

[….]

I'm going to be more aware of this sort of thing in my own language from now on. I can't help but think we must have something that serves the same purpose as the end particle but nothing comes easily to mind! It's cloudy and frustrating! (learning journal, Session 2)

As shown in the phrase "cloudy and frustrating," Aysha struggled to find any equivalent linguistic features in English to the sentence-final particles of Japanese. Later in the entry, she returns to this point, saying that she will be more careful in her own language from now on. She no longer uses any metaphors or analogies in this learning journal entry. She mainly uses this occasion to reflect upon how she can transfer some of the so-called untranslatable features inscribed in the source text to the target text.

Her reflection on and exploration of the English language continues in her entry for Session 3, where role languages were introduced:

(18) The lesson made me think about what do we have in English that is equivalent? Doing the homework too I struggled to find a good way of expressing personality in such a short bit of speech. English seems limited with personal pronouns, but it seems as though perhaps the way in which they are used differs from region to region slightly, giving an indication of area and sometimes status that that area connotes. 'One does not'… London, higher class… It seems to be maybe that more so in English the grammar can be a bit more flexible and therefore used to express personality. I think this is harder to define in English. Perhaps an example would be the valley girl stereotype overusing 'like' gives the impression of a vacuous, young girl. (learning journal, Session 3)

Aysha reflects on how regional and social differences can be indexed by the use of certain grammar and vocabulary in English (such as the "Valley Girl" stereotype, characterised by

overuse of the word “like”). This excerpt shows how the search for equivalence enabled Aysha to develop her metacognitive awareness of a diverse variety of the linguistic features in the English language.

In a translation homework assignment where she was instructed to translate two pages of manga, she made special effort to convey the role languages in English. For example, she translated a boy who speaks in the *desu/masu* form in manga as “unfortunately. I too am not a lace,” which, according to her, represented a “posh English accent.” At the end of the translation commentary, she wrote that “during the translation I thought, ‘as always’ it’s harder than it seems! But I really enjoyed mulling it over.” The translation seemed to provide her with a cognitively challenging task which forced her to think over and over again about one of her own languages, English. She seems to have a complex relationship with translation: it made her frustrated, but she seemed to enjoy this frustration at the same time.

Her frustration continued in Sessions 4 and 5 as well. While she appreciated the creativity involved in translation, she felt annoyed by too much creativity in translation at the same time. Below is an excerpt of her learning journal from Session 4 where she evaluated other students’ translations of the dialogue from a TV drama.

(19) It was very refreshing to see how others tackled the issue. I completely disagreed with some interpretations (ことわる？ (*kotowaru?* [reject?]) as I think a translation is not successful if the original pragmatic force of the utterance is lost. This was difficult and I think replacement is a tempting solution but I think it is the translator’s job to translate as faithfully as their languages allow. As language is elastic I find it hard to believe there is anything that can be expressed in our language that cannot in another’s: by virtue of the fact that it exists in one means (to me) that it must (be able to) exist in another.

Some of the translations [of our classmates] were very creative. I think a balance made [*sic*] to be struck between a translation that sounds faithful and a translation that sounds natural. (learning journal, Session 4)

She strongly disagrees with translation which lacks "the original pragmatic force." She writes categorically, "I completely disagreed" and, furthermore, adds the Japanese word for "reject" in brackets, probably for emphasis. While she acknowledges the need to transfer pragmatic effects, she expresses hesitation about accommodating translation excessively for the sake of readability for the target reader.

From her learning journal for Session 2 onwards, she seems to display a belief, albeit not one with any scientific ground, in the translatability of one language to another. In the excerpt above, she writes that "the fact that it exists in one [language] means (to me) that it must (be able to) exist in another." She uses the auxiliary verb "must" to show her conviction, but limits her argument to the personal level by including the disclaimer "to me" in parentheses. She felt some of the translations by her classmates were "too creative" and highlights the need to find a balance between "faithful" and "natural." Later in the same learning journal, she writes as follows:

(20) I don't personally think a translation can be as good/perfect/beautiful as its original, but I do think pride can be taken/beauty can be found in an estimable translation. The more I do the less I see translation as an almost mathematical, formulaic process and more of an artistic one. (learning journal, Session 4)

Aysha believes that the absence of a so-called perfect translation does not mean that all translations should be tolerated. She writes that an estimable translation can exhibit "pride" and "beauty". Unlike Leila, who said "I am much more methodical now, as I know clearly the frameworks that I must identify before attempting a translation" (see Excerpt 9 of Section 7.2), Aysha conceptualises translation as an artistic endeavour where efforts should be made to strike a balance between "faithful" and "natural."

However, despite her desire to strike a balance between "faithful" and "natural," she was again frustrated by the fact that this was more easily said than done. In her translation commentary for Session 5, where the students translated the commercial for a Japanese game with cultural references such as "こどもの日 (*kodomo no hi* [Children's Day])," she noted as follows:

(21) Also, the こどものひ (*kodomo no hi* [Children's Day]) pictured is not given in the EU version of the game, therefore probably safer to change the content as the localisation takes out the very Japanese holiday. As a UK fan with a strong interest in Japan, this is saddening and frustrating. (translation commentary, Session 5)

As a fan of this video game, Aysha knew that the EU version of the game did not have "こどもの日 (*kodomo no hi* [Children's Day])" in its content. For this reason, she decided to remove "こどもの日 (*kodomo no hi* [Children's Day])" from her translation. She used a gloss and translated this part as "decorate, fill your house and your home (town) with the joys of spring." She described this glossing process with the emotionally-laden words "saddening and frustrating." Below is an excerpt from her learning journal from Session 5:

(22) The feeling of translating always frustrates me as some things are inevitably lost in translation. Tampering to be sensitive to other cultures is all well and good but I think more respect should be given to the source language for a piece (?) as that is where the closest understanding can be found. I feel it a shame that Japanese is not taught at younger ages all around the country~. I feel that people are missing out. When I see costumes/characters/scripts/a speech of games, manga, books /films (en) [English] have been changed from the original Japanese I feel patronized, censored and annoyed, so to translate this ad.[= advertisement], which has some very Japanese customs in it turned me into a bit of a hypocrite. It seems rather difficult to strike a balance in translation. (learning journal, Session 5)

Aysha again expresses her frustration at the inevitable loss-in-translation involved in the translation process. She also shows concern regarding the domestication strategy in which a source text is adapted to the culture of the target text, even while she admits its positive aspects. She maintains that the elements of the source text should be respected and should not be altered without careful examination. The domestication strategy she identifies conceals the diversity and rich linguistic and cultural information that was inscribed in the source text. She notes that people without Japanese linguistic knowledge are "missing out," and that she felt "patronized, censored

and annoyed" to see Japanese cultural elements domesticated to suit an English-speaking audience.

However, despite showing a negative attitude toward the domestication strategy, she herself also glossed over some Japanese specific words when performing a translation for her homework, as described above. She felt that she herself was a "hypocrite" for altering the source text for the target reader. All these words with negative connotations, including "patronized, censored and annoyed," and "hypocrite," are used effectively in her journal to express the struggles, entanglements, and dilemmas she faces in translation. Venuti (2000) writes that "The ethically and politically motivated translator cannot fail to see the lack of an equal footing in the translation process, stimulated by an interest in the foreign, but inescapably leaning towards the receptor" (p. 483). As a UK fan with a "strong interest with Japan" (see Excerpt 21 above), she was frustrated and saddened by her inability to simply communicate the source text more faithfully.

Although her frustration did not abate but increase, she also seemed able to view the task of translator from a positive perspective. In the post-session interview, she discussed in depth the difficulty she faced in translation:

(23)

A: There are so many blocks [in translation] (laugh) I didn't even realise. And maybe it's just kind of, it's to me, not sad but yeah, a little bit wasteful that I can understand things because I've been studying it [= Japanese] for a while, and I'm studying it, it's my thing now. But it makes me kind of sad when my friend sees that sort of stuff, they are studying other things or they just, you know, they don't do any Japanese, and oh, you are missing out so much! You don't even realise. (laugh) So it's kind of, um, it's kind of frustrating.

R: I know. You can't explain grammars from scratch so...

A: No (laugh) so maybe, I think it's maybe a good job to be translator because it feels like a, I think it's noble to spread understanding (laugh) in my mind, Not like a waste of time (laugh)

(post-session interview)

Again, Aysha comments on the inevitable conscious or unconscious loss-in-translation, and vents her frustration at not being able to fully communicate the source text. She further expresses

sadness for not being able to appreciate and share an understanding of Japanese with people without knowledge of Japanese. As can be seen from her statement that Japanese is "my thing now," Japanese seems to constitute a part of Aysha's understanding of herself and she feels a strong emotional attachment to it. She argues that the source text should not be reinterpreted, reinvented, or reconstructed without significant consideration. Despite her frustration, or perhaps because of it, Aysha positively evaluates the role of the translator as a cultural mediator. She even says that it is "noble to spread understanding," and that the time required for translation was not "a waste of time."

In the post-session task, like Leila, Aysha also took liberties to convey the pragmatic and functional aspects of the text, but attempted to create a balance between "naturalness" and "faithfulness" at the same time (see Appendix 2 for her whole translation). For example, in translating the e-mail, she tried to choose suitable expressions through careful consideration of a range of criteria including the literal meaning of the source text, the intentions of the writer, and the relationship between the writer and the reader. The excerpt below describes how she felt when she was trying to translate "お互い頑張りましょう (*otagai gambarimashō* [let's both do our best])" from the source text.

(24) Um, "I hope your research goes well." But that's not exactly what she said…Um, but I think it goes more smoothly with like rejection, apology. But it can also sound a little bit cold. (laugh) It depends on how you want to read it. It can be difficult. Um, but then, to say "let's both do our best" might come across in English as my stuff is more important than your study or just as important, which is why it might be better to just refer to that person's stuff. Um, then it might change it too much…I'd say like "I'm sure your research will go well" regardless…but that's not what she said (laugh) but it's the same sort of sentiment of that. "Let's work hard." (think-aloud protocol, post-session task)

This excerpt shows Aysha's struggle in finding a balance between "faithfulness" and "naturalness," as she had previously pointed out in her learning journal. Each choice she found, including "I hope your research goes well," "let's both do our best," "I'm sure your research will

go well," and "let's work hard" had its advantages and pitfalls, and she examined each translation with various criteria including the purpose of the e-mail, the possible perception of the reader, the intentions of the writer, and mitigation of possible offense against the reader. She was careful not to take too many liberties in interpreting the source text. However, she showed hesitatation regarding the degree to which she could add her own interpretations. In the end, she decided to translate it as "let's both study hard," and put "I hope your research goes well" at the end as a translation of "ではね (*dewa ne* [casual ending greeting])."

Aysha's position is somewhat consistent with the arguments put forward by scholars in relation to post-colonial translation theory, such as Spivak (1993/2000). Spivak criticises translations which ignore the rhetoricity and textuality of the source text, and describes the task of the translator as facilitating an intimate relationship between the source text and the target text. Spivak (1993/2000) maintains that such an intimate relationship permits "fraying" and "holds the agency of the translator and the demands of her imagined or actual audience at bay" (p. 398). Spivak considers that the translator should preserve the textual and rhetorical features of the source text, without accommodating translation to the target audience. Aysha also shows objection towards the translator exercising too much agency in translating a text. As shown above, in the post-session task, Aysha took some liberties in interpreting the text, but tried to respect the text at the same time.

SFL-based translation activities first made Aysha happy and stimulated her creativity. However, they later created a source of endless frustrations and prompted her to think about the task of the translator. Aysha shows a strong emotional attachment to the Japanese language, as shown in her statement "It's my thing now" (see Excerpt 23 above), and expresses her emotions and feelings towards translation in various parts of the journal. Emotion is an integral part of learning (Moon, 2004), and studies in the field of applied linguistics have also shown an increased interest in the role of emotions in language acquisition and learning (Pavlenko, 2005). As with

other students' results (see Section 5.4), Aysha's results suggest that translation activities can be a source of struggle and joy, which encourage emotional involvement on the part of students.

7.4. Zhang Shu: Reflection Across Time and Space

In the following two sections, I examine two intermediate students, Zhang Shu and Rhiannon. Zhang Shu is a Singaporean multilingual speaker of Mandarin Chinese, English, and French. As partially illustrated in Chapter 5, a number of students reflected on topics directly or indirectly related to translation across time and space. Zhang Shu's case well represents reflection across time and space. This section first examines her reflection on the translation process itself, and then moves on to her reflection on other various topics including her personal memories, experiences, and languages.

Firstly, her reflection shows how her view on translation has been broadened throughout the series of sessions, especially through discussion with her classmates. As shown in Sections 5.5 and 5.6, the students used other students' translations and opinions to craft, refine, and adapt their own translations.

In the task of translating an e-mail of apology from Japanese to English, which was assigned before the sessions (see Section 6.1.1 for the details of task, and see Appendix 2 for her whole translation), Zhang Shu was primarily concerned with syntactically correct and natural translation. During the task, she asked me whether she should create a syntactically correct translation or a natural translation (to which I replied that it was up to her). She put forward two translations (a natural one and a syntactically correct one) and occasionally added notes. For example, she provided two translations "(I read your e-mail)/Thank you for your e-mail" for the sentence "メール読んだよ (*Mēru yonda yo*, [I read your e-mail])" in the source text. After writing a syntactically correct translation of "見習いたいです (*minaraitai desu* [I want to learn from you])," she added the note "a bit strange" and juxtaposed a natural one, "I'm glad that you're well." Regarding translation of the refusal part, she mentioned that refusals were easier than greetings.

According to her, refusals are "something you have to say in every language," as opposed to greetings, which have more differences across languages.

As for English to Japanese translation of an e-mail in the pre-session task (see Section 6.2.1 for the details of the task, and see Appendix 2 for her whole translation), Zhang Shu used the *desu/masu* form throughout and pointed out the contradiction between desu/masu form and informal nature of the e-mail during the think-aloud protocol for the task. She explained in the retrospective interview that, "I think if they only met twice, you would write in polite. Yeah, and they haven't seen each other for 5 months (laugh) so they don't know each other that well." It implies that her choice of style was based on contextual factors pre-existing outside of the text itself, such as the writer's closeness with the reader.

Zhang Shu especially seemed to be concerned with naturalness and faithfulness in translation. In Session 1, students discussed the need for consideration of contextual factors regarding the translation of blogs. In her first learning journal, she brought up an inherent conflict that exists between naturalness and faithfulness:

(25) In translating, I thought the table with what to consider when doing a translation was quite informative (the one with purpose, target audience, and mode). However, for me, I most strongly feel that there is an inherent struggle to balance naturalness of the translation with loyalty to the original. […] As a person who is interested in translation, I might prefer to read one that reflects the linguistic peculiarities of a language; however, the ultimate aim of translation is to bring about the understanding of a person who does not speak the original language. So I think in every translation, it is unavoidable that you constantly make choices between naturalness and precision. (learning journal, Session 1)

Although Zhang Shu acknowledged the usefulness of my instructions on the social context given at the beginning of the session, similarly to Aysha, Zhang Shu strongly argued that there was an inherent struggle between naturalness and faithfulness in translation, as shown in her words "most strongly feel," "I always feel," and "it is unavoidable." Her account partly corresponds with her translation for the pre-session task from Japanese to English where she

occasionally included both a syntactically faithful translation and a natural translation for the same sentence.

Although she seems to have considered translation in terms of faithfulness and naturalness prior to taking the sessions, she was able to develop her perspective on translation through discussion with Sophie, a student fluent in Dutch and English, with whom she worked together as a pair. Sophie's translation provided Zhang Shu with another dimension to think about in translation: "pragmatic equivalent." Below is an excerpt from Zhang Shu's first learning journal in which she describes Sophie's translation of the sentence "ぜひ覗いてね (*zehi nozoite ne* [please take a look at it])" from the blog:

(26) So although [Sophie's translation,] 'make sure you check it out if you can' is quite semantically and syntactically different from 'ぜひ覗いてね' (*zehi nozoite ne* [please take a look at it]), it could be said to be pragmatically closest. It was more natural than either of my translations. And because of that, maybe it is the best translation, to convey the original intent of the speaker to someone reading the translation. In this sense, translation isn't really about adhering to original sentence structure or vocabulary, but being able to write a pragmatic equivalent of the original. That's something I have never really realized before, and it changes the way I think about translation now. (learning journal, Session 1)

Zhang Shu gives an extremely positive evaluation of Sophie's translation of the same sentence, as can be seen in a series of positive comments such as "more natural than either of my translations" and "best translation." Sophie's translation had a strong impact on Zhang Shu's conceptualisation, definition, and approach to translation, as it made her understand the importance of the pragmatic dimensions in translation. She even writes that "it changes the way I think about translation now."

In her journal entry for Session 3, she mentions another "something I never really realized before", in this case, "creativity" in translation. Session 3 concerned the translation of manga, and she realised that the strict adherence to syntactic structure was less necessary when translating certain media, such as manga.

(27) This was a really interesting class because I think I realized how important creativity can be in translation, which is something I never really realized before. Up to now, the translations we do for class focus on being loyal to the original syntactic structure, and (in J2 [course name]) how to convey idiomatic expressions e.g. It's just like a dream come true = まるで夢みたい (*marude yume mitai* [it's just like a dream comes true]). However, when translating other mediums – particularly forms meant to entertain, such as manga – preserving syntactic structure is much less important, as long as you manage to convey the general meaning/purpose of the speech. (learning journal, Session 3)

Zhang Shu realised for the first time the importance of "creativity" in translation. This session broadened her landscape of translation to an extent unachieved by regular classes, where emphasis was on the transference of syntactic structure and idiomatic expressions. She recognises here that translation is heavily influenced by the social functions of the text.

In this session she also gave a positive evaluation of a translation provided by Alex, one of her classmates. She mentioned that it transferred humorous effects of the original manga well and, thus, was the "best translation" despite it being "the most different from the original meaning." The manga in question was a comic with a scene in which one of the protagonists suddenly code-switches into a foreign accent, creating a humourous effect. According to her, the burst of laughter from everyone in class was a good indication of how successful Alex's translation was. Her learning from this session led her to redefine translation as a form of "rewriting," which can be manipulated for the pragmatic and creative needs of the target text as follows:

(28) After all, isn't the original point of a manga to be humorous and to entertain people? So the priority isn't really to be syntactically and semantically accurate. It's natural that translating into another language would lose some of its original meaning and form, but at the same time, maybe the process shouldn't just be thought of as translation. Instead, it should be a process of looking at the original and then rewriting it in a way that suits the target language. (learning journal, Session 3)

In Session 5, she performed a localisation of a TV commercial and was introduced to Venuti's (1998) notions of "foreignization" and "domestication." In her interview, she said that she looked at the Venuti's Wikipedia page at home after the session, and realised the "cultural problems" involved in translation, which, again, she had "never realised before." She then elaborated on this point as follows:

(29) Like for me, when I read Japanese novels, I do want to see Japanese elements, so I've never really thought that other people think it's better to localise it or to make it less overly Japanese, so yeah, I've never questioned it before but I like, personally that' why I would read something from other cultures [...] 'cause it's, yeah, it's interesting to see, you know, even the different place names are interesting. (post-session interview)

Zhang Shu explained how she likes foreign elements in novels, even different place names, and had never questioned that there were people who favoured the "domestication" approach, not only in general, but also among her classmates. This session allowed her to question her taken-for-granted assumptions on translation, and enabled her to develop different opinions and interpretations from her classmates. Although learning about this difference in opinions did not seem to change her preference for the foreignisation approach, it affected her approach to translation. In Session 5, despite her preference for preserving "foreign elements," she did not choose to translate Japanese festival events as they were. She did not replace them with British equivalents such as Easter, but chose to gloss over them as "seasonal activities." She explained that this was to make viewer feel more "included," hoping that visual elements showing Japanese-specific elements would attract reader's interests. In this way, she not only questioned her taken-for-granted preference for the "foreignisation" approach but also changed her translation in practice to accommodate her translation to both readers with and without interests in such foreign elements.

The series of her learning journal entries show how Zhang Shu broadened her awareness of translation, especially through discussion with, and observation of translation by, her peers.

Another theme identified in her learning journal is reflection that freely and flexibly crosses languages, time, and space. She connected and associated new pieces of knowledge with her own languages, her subject position, and her personal memories from various places and various times. Furthermore, this reflexive process itself generated new thoughts and ideas. For example, in the first learning journal, her thoughts and reflections traverse various topics, from her learning experiences at university, Japanese conversations she had previously observed, reflection on politeness in Japanese and online etiquette in English, poetry she had read, and reports about the Japanese pop group Arashi.

Even the single sentence "出演させていただくことになりました (*shutsuen sasete itadaku koto ni narimashita* [I've been allowed to appear on the show])," which was one of the sentences in the source text for Session 1, led to a long reflection totalling 268 words in the first learning journal. She remembered her first impression of this sentence as "courteous and formal," which she found slightly incompatible in the context of a blog post. The sentence reminded her of the level of politeness in Japanese in connection with her recent learning of honorifics, comparing with her own languages such as English. Despite the challenge, she evaluated the variety of politeness levels in Japanese as something which facilitates more choices in interactions, indexing various attitudes such as respect or humility in verbal form. After that, her topic moved on to the change of online etiquette accompanied by advancement in technology, and she continued to reflect upon her personal experience in receiving a very short reply to a polite e-mail in English she had sent while at university.

In this way, her thinking recursively prompted her to reflect on one topic after another, and she continued to write about various topics across all her learning journals. For example, the topics she considers in her third journal include: female and male speech in Japanese; a memory of a Singaporean friend; diversity within English; typical British swearwords; characteristics of Singlish; her accidental use of Singlish in the UK; emotional reaction to role languages in Japanese; role language in English and Cantonese; the difference in Mandarin spoken in

Singapore and China; stereotypes towards Japanese people in the old British sitcom "Mind Your Language," and humour created by stereotypes. As can be observed above, her reflection intersects various languages (English, Singlish, Cantonese, and Japanese), times and spaces (her experiences in the UK, her memories of time spent with Singaporean friends). Blommaert and Backus (2013) argue that repertoires are "indexical biographies" which show social and cultural itineraries of people and how they want to position themselves in the world. The cultural and linguistic repertories shown in her journal seem to represent Zhang Shu and her personal trajectory as a student growing up bilingual between Mandarin Chinese and English in Singapore.

She occasionally reflected upon her own subject position across languages as well, as did many other intermediate students (See Section 5.7) including the case of Rhiannon, detailed below (See Section 7.5). The excerpt below is from her second learning journal where she translated an article on the Japanese imperial couple. In the excerpt below, she reflects upon the reasons behind the terms she would use to address figures of authority.

(30) I also think that how respectful we are towards figures of authority is highly subjective, and many factors come into play. For instance, when referring to the Japanese emperor, I would lean towards using '天皇陛下(*tennō heika* [His Majesty the Emperor])' rather than just '天皇 (*tennō* [the Emperor])', particularly when I am not sure of my listener's attitude towards the emperor. Here I think two factors come into play. Firstly, as a foreigner, it is better to err on the safe side (as I mentioned in class), particularly as I also feel that the imperial family is a more widely respected figure, as compared to politicians. Secondly, having grown up in Asia, I possibly feel more closely associated with Asian countries. […] Cultural background does hence subtly influence our perceptions, I think, and this is reflected in the way we choose to translate certain things. (learning journal, Session 2)

She reflects upon her subject position, the way to present and represent herself discursively, psychologically, socially, and culturally with use of the symbolic systems, in different contexts, and the reasons why. She noted that she would position herself to refer to the Japanese Emperor as "天皇陛下 (*tennō heika* [His Majesty the Emperor])" for two reasons: it is a safe option as a

foreigner, and it reflects an emotional attachment that she attributes to her Asian background. In the session, there was discussion on the taken-for-granted assumption that considers honorifics as a "safe option." In this discussion, Zhang Shu argued that honorifics were a safe option for foreigners without any information on the interlocutor.

After talking about her subject position regarding the Emperor, her topic moved to her subject position in talking about Singaporean authority figures and, then, to her struggle to find her subject position at a UK university in English. She mentioned that when she talked about authority figures in Singapore, she normally referred to them in full name with the title. She felt that the omission of title was rude and that referring to them by given names was "even ruder."

Then she recalled her experiences in the UK The common practice of calling teachers by their given names at the university in the UK posed a challenge, according to her, due to her Asian background. Coming back to the discussion about a safe option, she considered that "British people" would not be as hesitant as she was to refer to the Emperor as just "天皇 (*tennō* [the Emperor])" because of their habitual omission of honorific markers for terms of address.

Although this journal entry started with reflection about terms with which to address the Japanese Emperor, she extended reflection to her personal background and her experiences. Her reflection seems to continue in a chain, from specific to abstract, from memory to memory, and from one space to another. These results suggest that she seems able to flexibly draw on her entire knowledge, experiences, and languages as resources to make meaning for her new learning. Her resources are dynamic and mobile, and do not occur in a linear way or function separately depending on one culture or another. She resorts to such resources to relate, connect, and internalise new learning.

Both her translation products and processes in the post-session task showed some changes compared to her performance in the pre-session task. In translating an e-mail of apology from Japanese to English in the post-session task, she did not write two translations (a syntactically accurate one and a natural one) anymore, as she had in the pre-session task, except for the last

greeting. Instead, she tried to "think in English if I'm gonna write this sort of message," and rephrased some phrases such as "ご飯でもしましょう (*gohan demo shimashō* [let's have a meal or something])" as "we could catch up over a meal or something." In the refusal part, she tried to make it "more indirect" by translating "時間は取れないと思うので (*jikan wa torenai to omou node* [I don't think I have time])" as "I'm not sure that I can afford the time to participate" [emphasis mine]. She noted in the retrospective interview that her translation methods had changed since the pre-session task. She explained that she intentionally prioritised "natural sounding mail over neutral translation" in the post-session task, considering the purpose of the e-mail and close relationship between the writer and reader.

In translating an e-mail of request from English to Japanese, Zhang Shu continued using the *desu/masu* form in both tasks. However, looking at her translation process closely, a change can be observed in the way she approaches the text. For example, unlike in the pre-session task, Zhang Shu intentionally added exclamation marks, even deleting her initial translation with periods "to make it less formal and a bit casual and friendly." Also, in revising her translation, she added "すみませんが (*sumimasen ga* [I'm sorry but])" to the request part "to make it more polite, um, because he's [= the writer] troubling her [= the reader], so just say 'if you have time,' it might be a bit direct and probably impolite?" In the pre-session task, she chose to use the *desu/masu* form by considering the contextual factors that exist outside the text (i.e. "they only met twice"). In comparison, the post-session task shows her consideration and negotiation of what she calls the "pragmatic matters" in translation, which are involved, for example, when making a request.

To summarise, Zhang Shu's primary learning outcome can be characterised as a broadened awareness of translation. Her accounts also highlight the importance she attributes to others' stances in deciding her own stance as well as in her process of learning. Her discoveries in translation were frequently prompted by her observation and evaluation of peers' translations rather than by instructions given by the teacher. Her accounts suggest that the classroom can become a "community of practice" (Wenger, 1998) where students mutually engage in the same

task and try to share knowledge, opinions, and ideas through discussion and pair work. Her change of awareness was reflected in her performance in the post-session task, where she was able to take into account more pragmatic aspects of the language than in the pre-session task.

Furthermore, her learning journals also demonstrate that journal writing itself, which was designed as a part of the translation activities, provided her with opportunities to develop and expansively reflect upon the learning from this study. As described above, her journals involve processes of relating, exploring, and reinterpreting her learning in the sessions from various points of view across time and space, as well as reflection upon her own subject position and her experiences as a language user across various languages. Moon (1999, p. 29) suggests that the process of writing itself leads to learning or more learning. In Zhang Shu's case, and other students' cases as partly described in Chapter 5, reflection on learning seems to assist in the deepening and expansion of understanding, the forming of opinions, the reinterpretation of learning from the sessions, and the relation of learning to own prior knowledge and previous experiences.

7.5. Rhiannon: Reflection on Subject Position

This section examines Rhiannon's case, which represents reflection on subject position. As described in Section 5.7, intermediate students reflected upon their own subject position regarding the use of languages during the series of five study sessions. Rhiannon is the student who contemplated her own subject position the most throughout the sessions. This section focuses on both her reflection and her subsequent change in performance. Rhiannon grew up in a city in England, and had never been to Japan. She had been learning Japanese for 5 years, even before coming to the university.

During the pre-session task of translating from Japanese to English, she translated the first sentence of the refusal part as follows (see Appendix 2 for her whole translation):

(31) Rhiannon pre-session task: "Well then, about participating in your research, I think it might be difficult for me to do so."

During the task, Rhiannon contemplated her choice of words, pointing out the inadequacy of a word-for-word translation of two words: "さて (*sate* [by the way])" and "協力 (*kyōryoku* [cooperation])." For "さて (*sate* [by the way])," she examined the different meanings and connotations between the Japanese word "さて (*sate* [by the way])" and its English counterpart "well then." She said that "well then" sounded "odd" and "like old English" for an e-mail, which was not the case for the Japanese counterpart "さて (*sate* [by the way])." This lack of an equivalent word challenged her. She tried to think of an alternative word such as "well" but found it again to be inappropriate. After a long hesitation, she finally decided to put "well then" even though it "still sounded a bit stiff" to her.

In translating "協力 (*kyōryoku* [cooperation])," she hesitated again:

(32) Cooperating is what Japanese people had been told…I think Japanese people use 協力 (*kyōryoku* [cooperation]) which the dictionary will say cooperation, you know there're other situations that we do use 協力 (*kyōryoku* [cooperation]) as, you know, to cooperate and that kind of things. But then, in this certain situation, cooperating with your research, although you can say in Japanese, and it does sound natural. In English, it's a bit odd, you don't cooperate with the research, 'cause then you'd actually be…head of the research with… what his name is…Sam….rather than participating in research…I can see the link, you know by participating, you're cooperating and enabling it happen…やっぱり (*yappari* [after all]) participate…意味はちょっと違います (*imi wa chotto chigaimasu* [the meaning is a bit different]). (think-aloud protocol, pre-session task)

In the excerpt above, she questions the provided translation of a word and tries to find an alternative that better fits the particular context. Despite an awareness that "協力 (*kyōryoku* [cooperation])" is often translated as "cooperating," she decided to choose "participating," which felt more like "natural English" to her.

The excerpt above implies that she initially found it difficult to "deviate" from word-for-word translation. She reflected upon the inadequacy of the translation "cooperating" in this particular context; however, she did not immediately write down her new translation to the text. She first tried to find a link between the dictionary translation "cooperation" and her new translation "participating," by saying "I can see the link, you know by participating, you're cooperating and enabling it to happen." Then, after a small pause, she code-switched to Japanese to confirm that the meaning was different and thus should be translated as "participating." The code-switch here functions to articulate a narrative summary or punch line (Alfonzetti, 1999, pp. 194–195; Liebscher & Dailey-O'Cain, 2005, p. 241). It suggests that she required all the above processes to persuade herself to write "participating" in the task.

In the pre-session task of translating an e-mail from English to Japanese, Rhiannon showed that she also experienced difficulty in deviating from so-called norms (see Section 6.2.1 for the details of the task, and see Appendix 2 for her whole translation). She used the *desu/masu* form throughout the text because of "two [reasons] against one": two being (1) the psychological distance between the writer and the reader and (2) the nature of request which requires polite language; one being (1) the casual tone in which the actual text was written. In the same manner as Sophie (see Excerpt 22 in Section 6.2.3), who described style shifts as "ungrammatical," Rhiannon also felt the need to comply with prescriptive norms; that is, the need to decide on one form or another without mixing the two. In the retrospective interview, she spoke about the difficulty she experienced in finding her subject position in Japanese, especially due to use of the plain form and *desu/masu* form:

(33) I find it really hard to switch between the two [plain form and desu/masu form]. Like I hear a lot of Japanese conversation where they actually switch between the two. So I'm thinking it's not uncommon exactly but it's a bit…what's the word… disorienting for students who…'cause we always get taught strict categories, you know, these people casual, these people polite, so...because that's in grey, as soon as students sort of start with two, between the two in it, in conversation, they think argh. But actually, from what I've heard, it's [= style shift] not

> uncommon… so I don't know... I don't know exactly like how big this problem is or how to solve this… or… you know, my identity is changing, it's weird, middle of nowhere…but you don't get any help with it, 'cause teachers just tell you exactly this category, this category…your friends don't tell you at all…apart from going, "oh we can feel more friendly if you speak casual" but nobody is, you know, telling me it's okay to switch between the two or anything…(retrospective interview, pre-session task)

Rhiannon has knowledge of the occurrence of style shifts—that is, simultaneous use of both plain and *desu/masu* forms in the same conversation—in natural conversation (e.g. H. M. Cook, 2006; Geyer, 2013; Okamoto, 2011). However, it contradicts what she was taught in the classroom. According to Rhiannon, she was always taught strict categories in the classroom which required that a student stick to one of these forms when speaking to an interlocutor. She had been struggling, but had no clue how to cope with this discrepancy. Her friends only gave her a vague and ambiguous explanation based on a casual-friendliness axis. In her words, her subject position in Japanese was "weird, middle of nowhere."

As described in Section 6.2.3, it should be reiterated that neither of her three teachers at SOAS nor I had ever taught style shifts as ungrammatical. However, as all tests, exams or writing exercises do not normally give students any task with speech-style shifts, students will occasionally receive correction for mixing two speech-styles. Moreover, Japanese textbooks tend to explain the use of these speech-styles in terms of static contextual factors such as social status, closeness, and age (H. M. Cook, 2008), and underestimate the possibility of speech-style shift in the same conversation (Ishida, 2009). This made Rhiannon feel that "teachers just tell you exactly this category, this category." Moreover, this accumulation of habits contributed to the feeling that she was taught to follow "strict categories."

Session 1, which dealt with a blog exhibiting speech-style shift, allowed her to confront her long-term concern over the plain and *desu/masu* forms (Gyogi, 2015c). Below is an excerpt from her learning journal from the session.

(34) Aside from that I learnt that it is possible to express your personality, while being polite, and that it is ok to vary formality depending on the content of the sentence. This is something that we don't get taught in class and something I have worried about for a while so I was happy to learn about that. (learning journal, Session 1)

The learning of the speech-style shift made her realise that "being polite" and expressing "your personality" were not mutually exclusive. It opened up possibilities for her to be more flexible with formality depending on the social context while still allowing her to present her personality as she wished. She felt "happy" to be able learn and discuss this long-term concern in a classroom setting.

In the second learning journal she submitted, after mentioning some general impressions from the session and reflecting on the use of honorifics, she expressed, using both Japanese and English, her appreciation for having gained an increased "sense of Japanese" through participation in this study.

(35) ところで、今週のことじゃなくてこの実験が始まってからのことなのですが、最近私の日本語のセンスが増えてきたと思います。私が書いたことや言ったことが正しいのか、自然ではないのかとよく感じられてきた気がします。(I was trying to say that I feel like I can sense better whether what I say or write in Japanese is correct or not, or whether it's natural sounding, or not. Sorry it's a bit complicated!) 私が今まで全部で５年ぐらい日本語を勉強することがあるのでとてもいい気持ちです。先生のおかげでですから、本当にありがとうございます！
それで先週の続きで今ます形でかくのは先生に書いているからです。
[By the way, and this isn't just about this week but something that has happened since this experiment [class] started, but I recently feel that my sense of Japanese has increased. I feel I can sense better what I write or say in Japanese is correct or not, or whether it's natural sounding or not (I was trying to say that I feel like I can sense better whether what I say or write in Japanese is correct or not, or whether it's natural sounding, or not. Sorry it's a bit complicated!) I've been learning Japanese for about five years in total so that's a very good feeling. This is thanks to you, so thank you so much!
And continuing from last week [= Session 1], I am writing in polite form as I'm writing to you [= the teacher-researcher]. (learning journal, Session 2)

According to her, she felt that she came to have a better "sense" of Japanese. She uses a sensory word ("sense") to describe her feeling, rather than using a technical word such as knowledge or skills to describe her linguistic ability. This implies that the SFL-based translation activities seem to have resonated with Rhiannon emotionally as a Japanese speaker, rather than simply facilitating her skill-based improvement of Japanese proficiency. However, some questions remain in her journal. Firstly, she does not explain how much or in what way this better sense of Japanese had been brought about. She mainly uses Japanese in this journal with some code-switching to English, contrary to the first journal in which she solely used English. This could probably be interpreted as reflecting her "good feeling" in Japanese. However, in the excerpt above, she code-switched to English in brackets to repeat the same content one more time, probably to ensure that her message was conveyed to me, the reader of the journal. This code-switching could be taken, contrarily, as signifying her lack of "Japanese sense" or confidence in conveying and expressing her feelings in Japanese. Secondly, the last sentence is puzzling, and it is not clear why she suddenly added an explanation of her use of *desu/masu* form to me at the end.

In the interview conducted after the sessions, she elaborated on her reasoning as follows.

(36)

[R is the teacher-researcher and Rh is Rhiannon]

Rh: I think I said I finally realised that I was coming my sense of…my natural sense of Japanese is getting better, like I can feel…whether what I say in Japanese is natural or not, which is something I hadn't really paid much attention to before…

R: Okay.

Rh: It's good, it means I'm becoming better. I feel like I can use Japanese more naturally as Japanese, rather than going through English…so

R: Why this change, feeling came about?

Rh: I don't know, I think because…I became more aware of the tone of what I was saying, rather than picking over…words and grammar necessarily? Um, yeah, because I feel like I was able to manipulate Japanese more to express myself in Japanese, rather than manipulating

> Japanese to express what I want to say in English... So I guess it was mental shift. So Japanese is feeling more of a natural language to me than it is a second language…
>
> (post-session interview)

She firstly mentioned that she "finally realised" the increase in her natural sense of Japanese. This "finally" sounds as if she was waiting for this moment for a long time. Then she repeated what she had written in the learning journal again, saying this was "something I hadn't really paid much attention to before." She felt that she could use Japanese "as Japanese," rather than through the medium of English.

After being prompted by me about to elaborate on the reason behind this change, she replied that increased awareness of the tone, rather than words and grammar, helped her to express herself better in Japanese. Needless to say, the importance of learning words and grammar cannot be emphasised enough. However, Rhiannon's statement suggests that, as argued by Kramsch (2009b, 2009c), it is equally important to raise students' awareness of the social meanings that emerge through their choice of words in the moment-by-moment unfolding of interactions.

As can be seen in the pre-session task, Rhiannon had a "middle of nowhere" feeling in using Japanese without help. SFL-based translation activities allowed her to explore how she wanted to express herself in Japanese, rather than what she wanted to convey. This change in focus seemed to have helped her to construct, negotiate, and manipulate her subjective position in Japanese. She described it as "mental shift," rather than an improvement of skills, which led her to think that "Japanese is feeling more of a natural language to me than it is a second language."

From what she says in the interview above, her description of having a "better sense of Japanese" (see Excerpt 35 above) does not seem to be a matter of whether or how much she can sense the correctness or naturalness of the content of what she writes or says. Rather, it seems to relate more to a better sense of how she can express herself and construct her subject position in Japanese – and this is something she "finally" realised after 5 years of learning. This interview also provided a clue as to why she added at the end of the second learning journal that "following

the previous week [= Session 1], I am writing in polite form as I'm writing to you [= the teacher-researcher]." She probably tried to consciously manipulate Japanese to construct her subject position in her relationship with me, teacher-researcher, using the *desu/masu* form. Although she had already been using the *desu/masu* form with me, she probably wanted to demonstrate the improved sense of choice she now felt in using the *desu/masu* form, in contrast to the "middle of nowhere" feeling she had been experiencing previously.

She also explained how Japanese became a part of her, giving two anecdotes of experiences, one which occurred while she was figure skating and one while she was in London Victoria station.

(37) It was only the other day my figure skate coach asked me to do something, and without thinking I went はい (*hai* [Yes]). Yeah, I often slipped into Japanese without thinking about, it comes out…or I was in the Victoria station and people won't be letting me out the exit, instead of going "mooo," like I used to, I just went 行かせて (*ikasete* [let me go]), and then, afterwards I was like…I didn't even think about it, I didn't even translate it, just 行かせて (*ikasete* [let me go]) came out, so it's coming more natural. (post-session interview)

It has been reported that a multilingual person can freely and simultaneously cross the borders between languages by using their available linguistic resources (Blackledge & Creese, 2010). Her account gives a glimpse of how a language student without experience living in Japan like Rhiannon can cross the borders between languages using their available linguistic resources. In daily scenes, such as in figure skating training or in a tube station, Japanese slipped off her tongue naturally, without her consciously thinking about it. For her, Japanese came to become not a "foreign" or "second" language but a "natural" language that constitutes a part of herself.

In the post-session task of translating from Japanese to English, she translated the refusal part as follows (see Appendix 2 for her whole translation):

(38) Rhiannon post-session task: "Well then, about participating in your survey, I'm afraid it's a bit difficult. […] Sorry!"

Her translation changed from the pre-session task in terms of the insertion of (1) “I’m afraid” and (2) exclamation mark after “sorry,” which is not in the source text. She explained why she put “I’m afraid” as follows.

(39) Because it’s declining…‘cause I… it’s implied in ちょっと (*chotto* [a little]) in Japanese… it’s like I’m declining but I don’t really want to out loud saying I’m declining…and in English “I’m afraid” works with that…I don’t want to out loud, say…she’s like saying I regret that it’s not possible…It’s also quite a formal expression and here they’ve used. She ended with *masu*-form [*desu/masu* form] so...it’s…so although she uses だけど (*dakedo* [but [+casual]]) here which is casual, because we discussed in the class we tend to switch to polite form when you’re like saying something that could possibly be rude… um, that’s why she uses *masu*-form [*desu/masu* form] and in English again, the same kind of, I switched to the polite language to decline…[emphasis mine] (think-aloud protocol, post-session task)

Rhiannon analysed the feeling of regret of the writer implied by the word “ちょっと (*chotto* [a little]).” She said that “I’m afraid” had the same function as “ちょっと (*chotto* [a little])” to convey the writer’s reluctance to directly decline the request. The use of the pronoun “I” in explaining the writer’s feeling, such as “I’m declining but I don’t really want to out loud,” implies that she put herself in the writer’s position. Rhiannon’s attention was also drawn to the polite tone of the text. Rhiannon noticed that the writer switched to *desu/masu* form in the refusal part. Despite the use of a casual expression “だけど (*dakedo* [but]),” she judged it as formal, and tried to reflect it in her English translation as well by using “I’m afraid.”

The insertion of an exclamation at the end of “Sorry!” which was not in the source text also shows her awareness of differences in the ways of apologising in English and Japanese. In revising this part, she noticed a polite connotation of “すみません(*sumimasen* [I’m sorry]),” which is not reflected in her translation “Sorry!” It caused her to hesitate between the expressions “I’m sorry” and “Sorry!” She said that the formal apology in this particular context in English sometimes sounded rude and could possibly offend the reader because of the distance it creates.

Thus, she decided to prioritise avoiding potentially offending the reader over reflecting the formal connotations of the source text's "すみません(*sumimasen* [I'm sorry])," and chose "Sorry!" in her translation. Compared to the pre-session task in which she was mainly concerned with the inadequacy of word-for-word dictionary translation, her focus in the post-session task was on how to convey the feelings of the writer that were embedded in the text and avoid possible offence to the reader through close analysis of the source text.

Another interesting point to note is her choice of personal pronouns. In this excerpt, she said "we tend to switch to polite form when you're like saying something that could possibly be rude…" [emphasis mine]. She used "we" to presumably refer to users of the Japanese language, thus including herself. This implies an interesting correlation with her change in feeling towards Japanese, which becomes her language rather than a mere "second language."

In the post-session task of translating an e-mail from English to Japanese (see Appendix 2 for her whole translation) she chose mixed-styles, in contrast to her strict use of the *desu/masu* form in the pre-session task. Furthermore, her strategies also showed a significant change. She used the *desu/masu* form for the opening greetings, that were, according to her, "normally the set phrases which are very kind of formal." She continued using the *desu/masu* form until the request part, saying "it's kind of pre-empting the asking to do a favour." Then, she shifted to the plain form towards the end to reflect the "more casualish form, more conversationalish tone" of the source text. Her negotiation of language was not limited to speech styles but also involved the insertion of various other colloquial features. For example, she used expressions such as "ありがとっ (*arigatott* [thanks])" instead of "ありがとう(*arigatō* [thank you])" and "会わなきゃ (*awanakya* [gotta meet])" instead of "会わなければ (*awanakereba* [must meet])," both rendering the text very casual and colloquial. She characterised her translation as "almost like polite-casual," which "although quite polite in places, it generally has a conversational tone." Compared to her performance in the pre-session task, in the post-session task she actively indexed the "casualish" and "conversationalish" tone of the text through the use of language while keeping some degree

of politeness. In other words, her translation was not "two against one," as she stated in the pre-session task, but "three at the same time" through the manipulation of styles and other linguistic features.

Rhiannon's foremost learning experiences and outcomes can be summarised by her reflection on her own subject position mediated by Japanese as well as her enhanced awareness of how to express herself in Japanese. Block (2007) suggests that emergence or transformation in any subject position mediated by the target language is difficult in the foreign language classroom because of too much first language-mediated influence. Rhiannon's case differs from that where a drastic change in subject position is caused by extensive exposure to the target language, such as has been seen in the cases of immigrants (e.g. Norton, 2000). However, her awareness seems to bring about change in how she uses Japanese and how she lives with the Japanese language.

7.6. Summary and Discussion of Chapter 7

In this chapter, I gave an in-depth individual-focused analysis of the results reported in Chapter 5 and Chapter 6. Leila's learning experiences display her acquisition of practical transferable skills through the learning of explicit criteria that can be utilised across languages. Aysha's case represents how SFL-based translation activities can bring about both excitement and frustration by highlighting areas of non-equivalence in the source and target texts. Zhang Shu's case shows how reflection on translation and other topics was developed through the series of sessions and how she was able to relate and connect this reflection to her personal experiences and memories across time and space. Rhiannon's case demonstrates how SFL-based translation activities can help students to reflect upon her subject position mediated by Japanese.

Despite individual differences, as a whole the students' learning experiences and outcomes were not mainly about gaining declarative knowledge regarding so-called "Japanese" culture or the ability to understand new linguistic forms. Rather, they engaged in translanguaging practices, that is, as García (2009) puts it, "*multiple discursive practices* in which bilinguals engage in order

to *make sense of their bilingual worlds*" (p. 45) [italics in original]. In other words, the students' learning experiences and outcomes were not limited to a single language or culture, but were closely related to how they live in the world as multilingual speakers with the use of their linguistic resources. Each learning experience and outcome—acquisition of practical "transferable" skills, experiencing struggle and joy in translation, reflection across time and space, and the reflection on own subject position—prompted students to recognise, use, and reflect on the linguistic resources they have access to.

In Chapter 5 to Chapter 7, I examined learning experiences and outcomes from this study to address Research Questions 1 and 2: how do students perceive their own experience and learning through SFL-based translation activities?; and what kinds of changes are observed in their translation products and/or processes before and after the series of study sessions? Despite obvious generalisability limitations, the findings from this study suggest that SFL-based translation activities seem to contribute to the development of intercultural competence. In the following chapter, I closely examine the relationship between SFL-based translation activities and intercultural competence in detail.

Chapter 8 SFL-Based Translation Activities and Intercultural Competence

8.1. Overview

In this chapter, I examine how the learning experiences and outcomes observed in Chapter 5 to Chapter 7 can be related and connected to the previous discussion on intercultural competence as detailed in Section 2.2. The purpose of this chapter is to address Research Question 3: how do the learning experiences and outcomes observed in Research Questions 1 and 2 relate to the development of the students' intercultural competence? It especially refers to two well-known theories of intercultural competence in the field of language pedagogy: Byram's ICC model and Kramsch's symbolic competence (see Section 2.2.2 and Section 2.2.3 for more details as well as criticism of these theories), which both address important aspects of intercultural capability (Scarino, 2008). In Section 8.2, I report the current study's participants' development in three aspects of intercultural competence: (1) reading and interpreting culture; (2) becoming a mediator and social agent; and (3) critically reflecting on own subject position. Based on the findings, the potential of translation activities for the development of intercultural competence will be discussed in Section 8.3.

8.2. Relationship with Intercultural Competence

8.2.1. Reading and interpreting culture.

The first aspect of intercultural competence that SFL-based translation activities appear to have contributed to regards the development observed in students' ability to read and interpret culture. In reading and analysing texts, the main pedagogical focus was not the accurate and efficient retrieval of information, but (1) the understanding of how each choice of word creates subjective realities, and (2) the ability to imagine and understand other people's points of view and perspectives. Students' focus was not directed to the acquisition of linguistic knowledge but

to what Holliday calls the "ability to read culture"—that is, "ability to read culture which derives from underlying universal cultural processes" (Holliday, 2011, p. 2).

In the discussion of symbolic competence (see Section 2.2.3), Kramsch (2009b, p. 188) argues that language is a symbolic form that represents both objective and subjective realities. Kramsch (2009b) maintains that language's function to represent subjective realities such as perception, emotion, attitude, and people's values is often neglected in the language classroom in favour of a focus on the referential meanings of a language. In another paper on multilingual practices in the classroom, Kramsch (2012) highlights the importance of drawing students' attention towards the difference in meanings that exist between languages, not only based on conventional semantic definitions but also on the subjective, social, and cultural resonances that a word, a phrase, or utterance creates. As pointed out by Kramsch (2006, p. 151), knowing how to communicate meaning is not sufficient in today's world, and it is necessary to have a "pedagogy that sensitizes students to stylistic choice and translation of various kinds right from the start" (Kramsch, 2012, p. 184) if we are to consider development of the multilingual subject, and not imitation of the monolingual native speaker, as the goal of language learning.

The findings show that students' sensitivity toward the subjective realities created by and through language was enhanced by the SFL-based instruction. For example, as also reported in Section 5.2, at least three components of the translation activities increased students' awareness of subjective realities: the warm-up exercise, discussion of the text, and discussion of students' own translation. During the warm-up exercise, students observed the diversity that exists within a particular genre through the translation of authentic texts, which included blogs, twitter posts, newspaper articles, interview articles, and the dialogue from TV commercials. In many cases, the students were not instructed to decode the texts, but to look at the particular linguistic forms being used (including the use of honorifics or sentence-final particles) or to consider different translation strategies. These warm-up exercises helped the students to understand how much

information could be deducted from not only "what" the writer writes, but also "how" he or she writes.

During the discussion session, students identified and shared several of the subjective resonances and interpretations that emerged from their reading the source text (see Section 5.5). The discussion included topics such as how stereotypes towards foreigners are embedded in the use of *katakana* in Japanese, how "foreign" celebrities and "Japanese" celebrities are differentiated through the use of language in a magazine, and how political stances are indexed by the use of language in Japanese newspapers. A variety of interpretations emerged from the same text, and new meanings were sometimes created through discussion. The class discussion provided students with "other" subject realities different from their own, which they may not have experienced had they read the text alone (see Section 5.5).

Furthermore, in the act of translation, various different translations emerged from a single source text. In most cases all translations contained the same referential meanings, but the subjective realities that emerged from each translation were different. In the class discussion, students shared and evaluated the array of subjective realities that emerged through their collective translations. The wide variety of translations prompted Aysha to comment that it was like "jesus [*sic*] turning bread and water into fish and wine to feed to forty thousand or however many it was" (see Excerpt 15 in Section 7.3). As such, reading in these translation activities was not merely a decoding process but an interactive and creative one in which students shared and discussed differences in perceived meanings within and across the text(s).

In addition to the subjective realities construed and constructed by the choice of words, it is discussed in the literature that one of the components of intercultural competence is the understanding of the point of view and perspective of the writer and/or reader (Byram, 1997; Kramsch, 2012). Particularly, Byram stresses the importance of understanding the viewpoints of others in his model. As described in Section 2.2.2, skills of interpreting and relating (*savoir comprendre*) refer to the ability to interpret a document or event from another culture, and to

explain and relate it to documents or events from one's own. These skills represent the ability to identify "ethnocentric perspectives in a document or event and explain their origins" and "areas of misunderstanding and dysfunction in an interaction," "explain them in terms of each of the cultural systems present," and "mediate between conflicting interpretations of phenomena" (Byram, 1997, p. 52). According to Byram's model, an understanding of the perspectives of the writer and reader is also relevant to "critical cultural awareness," that is, the "ability to evaluate critically and on the basis of explicit criteria perspectives, practices and products in one's own and other cultures and countries." Kramsch (2012) also points out that in the globalised world, it is necessary to recognise who is speaking, from which political perspective, and for what purposes, in addition to understanding the content of sentences.

The findings also show that the SFL-based translation activities prompteed students to read between the lines to interpret the writer's intentions, feelings, motivations, and attitudes as well as to understand the reader's perspective. For example, as reported in Section 5.6, when translating a TV commercial, the students analysed, identified, and assessed the intentions of the writer and the assumed background knowledge and perspectives of the potential readers. As mentioned by Naomi (See Section 5.3), "you had to step into their shoes and really think" to understand the perspective of the potential readers.

The findings from the post-session task in Chapter 6 gave evidence for the students' increased awareness of the perspectives of the writer and reader. While translating an e-mail of refusal from Japanese to English in the pre-session task, most of the students paid no attention to the perspectives of the writer and the reader as far as the results were concerned. However, in the post-session task, 20 out of 28 students mentioned the intentions of the writer and three students also contemplated the reader's standpoint at least once. For example (see Section 7.2), in the pre-session task, Leila focused wholly on the syntactic structure of the text and showed virtually no interest in the intentions of the writer or the reader. In contrast, in the post-session task, she

analysed how the writer used speech style to express her sense of apology in order to maintain a good relationship with her reader.

As described above, the findings in Chapter 5 to Chapter 7 are relevant to "reading and interpreting culture," as they demonstrate the students' ability to analyse and interpret a range of subjective realities beyond a text's denotational meanings, taking into account standpoints of both the writer and the reader.

8.2.2. Becoming a mediator and social agent.

One of the key aspects of intercultural competence discussed in the literature is the ability to mediate between and among languages and cultures (Byram, 1997, 2000; Corbett, 2003; Coste et al., 2009; Katan, 2004; Risager, 2007). Byram (2000) considers an interculutrally competent person as someone who can "see relationships between different cultures," "mediate, that is interpret each in terms of the other, either for themselves or for other people," and who "has a critical or analytical understanding of (parts of) their own and other cultures" (p. 9). As argued by Byram, being a mediator requires promoting understanding across linguistic and cultural boundaries, while respecting conflicting viewpoints. From the field of Translation Studies, Katan (2004) argues that it is important to develop intercultural sensitivity among translators and interpreters in order to enable them to become intercultural mediators.

There was evidence for mediation efforts assumed by the students. In the learning journals and interviews, students showed concern for the potentially offensive effects that might be generated by word-for-word translation of a source text. For example, as described in Section 5.4, students including Suzanne identified that translation of the "foreignness" indexed by *katakana* in Japanese could potentially offend the target reader, and attempted to mediate between the languages to translate this "foreignness" without causing offense. In translating the TV commercial, whatever translation strategies were adopted, students tried to tailor their translation to the assumed background knowledge of the potential recipients of the text so that they would

feel included. As shown in Section 5.6, nine students stated "balance" as a key factor in deciding how to translate a text, which indicates that students were making mediative efforts to prevent possible communication breakdown or misunderstanding from occurring between the writer and reader.

Such mediation strategies were also observed in the students' performance in the post-session task, as reported in Chapter 6. In translating the pre-session task, the majority of students did not take into account the relationship between the writer and reader, adopting a "translating-as-you-are-reading" approach. However, as shown in Section 6.1, in translating the refusal parts of the e-mail in the post-session task, whatever strategy they adopted, students attempted to think from the perspective of their target reader and identify possible misunderstandings that might occur in translation. In addition, they tried to soften or prevent possible offense, in respect of the writer's intent and feeling. In doing so, students came to play an active role in the negotiation process between writer and reader. Their mediation efforts might not have always been pragmatically and rhetorically effective; however, the important point is that SFL-based translation activities can provide students with an opportunity to play such a mediator role from the very start of their learning, and thus develop an essential component of intercultural competence as has been discussed in the literature (Byram, 1997, 2000; Corbett, 2003; Coste et al., 2009; Katan, 2004; Risager, 2007).

However, the students did not necessarily always assume a role of mediator between the languages. For example, Sarah, a beginner student, noted in her second journal entry (see Section 5.6) that she had decided not to use the sentence-final particles *no* and *wa*, contrary to the style of her employer, *Cinema Today*, even if it made her a "horrible" translator. She acknowledged the misunderstanding or communication dysfunction that might occur, but intentionally took the risk to prioritise an "accurate" representation of the source text.

The findings also suggest that the SFL-based translation activities enabled the students to become social agents (Council of Europe, 2001), who were responsible for their choice of words.

Kramsch (2009b, p. 9) mentions that language students are not "helpless recipients or imitators," but that they "experience the language both for what it states and what it does, and can wield the power that comes from using a whole range of symbolic forms to be who they want to be." Symbolic competence recognises the agency of students as "the growth of a multilingual's sense of symbolic self, the development of his or her ability to take symbolic action and to exercise symbolic power" (Kramsch, 2009b, p. 199).

Translation activities, even within the classroom setting, require students to exercise symbolic power by themselves as social agents. As reported in Section 5.4, SFL-based translation activities allowed students to exercise liberty in their translation choices. That is to say, students were encouraged to take an active role in shaping their realities and expressing themselves through their choice of language. For example, in translating a newspaper article concerning an imperial visit in the intermediate class, the students noticed how their own political stance could be indexed by their choice of speech style. As mentioned by Chis, an intermediate student, each choice of words is inseparable from how one presents oneself in a particular situation (See Section 5.7).

The students' active engagement in the choice of words can be found in the findings from Chapter 6. In the pre-session task of translating an e-mail from Japanese to English detailed in Section 6.1, students did not seem to think, or they did not know whether they were allowed, to manipulate such symbolic values beyond referential meanings. However, in the post-session task, students actively took initiative in discursively constructing and attaching meanings to the text in order to negotiate and mediate the relationship between the reader and the writer. Similarly, in the post-session task of translating an e-mail from English to Japanese detailed in Section 6.2, intermediate students analysed, negotiated, and manipulated speech style to index symbolic values, taking their translations beyond the referential meanings of the text.

The findings from Chapter 5 to Chapter 7 show how each student mediated between languages and how each student, as an individual with his/her own historical and cultural baggage, gave voices to their translations through their word choice as social agents.

8.2.3. Critically reflecting own subject position.

The final way in which SFL-based translation activities can promote intercultural competence is through their encouragement of students' critical reflection on their own subject positions. Despite controversies over the definition of "critical" (e.g. Moore, 2013), many scholars agree that scepticism towards commonly accepted beliefs and ideas is the key component of being "critical," regardless of whether one ultimately decides to accept, change, challenge, or reject them (Burbules & Berk, 1999; Dewey, 1910; McPeck, 1981; Mezirow, 1990; Yamada, 2009).

Being "critical" is considered as an integral part of intercultural competence (Byram, 1997; Dervin, 2010; Kramsch, 2009b, 2011). In Byram's model, "critical cultural awareness" is placed in the centre (Byram, 1997, pp. 52–53) and it embodies the educational dimension of language teaching (Byram, 2012, p. 9). Liddicoat and Scarino (2013) argue the importance of decentring learners from their taken-for-granted assumptions and practices, and helping them to develop an intercultural identity in the course of engaging with an additional culture (p. 29). In other words, intercultural competence does not only concern whether one is able to become bilingual and/or bicultural, but concerns the ability to detach oneself from languages and cultures to understand and evaluate the relationships between them.

The findings from Chapter 5 and Chapter 7 show the students' engagement in meta-cognitive reflection on their choice of words. The students paused before making hasty decisions, and were able to critically reflect upon and explain their choice of words. For example, as reported in Section 5.5, when translating an interview article from a cinema magazine, students' reflected upon an accepted norm of the client before deciding to accept, change, reject, or negotiate it.

Some students consciously challenged the norm, some students positively evaluated the use of feminine language and followed the norm, and other students tried to negotiate the norm to find a balance between the image they wished to present for the interviewee and the needs of the client. Whatever choice they made, students expressed their own opinions vis-à-vis the client's accepted norm and the consequences that their subject position might trigger, rather than unreflectively adopting the norms as they were.

SFL can provide explicit criteria to guide students through the decision-making processes in the act of translation. The analytical tools provided by SFL helped the students and teacher to perform discursive analysis of the text. Informed by SFL, students were instructed to consider and analyse how a text construes the social context surrounding it, how the social context affects their use of language, and how semiotic resources can be exploited to create meanings. The analytical tools of SFL (such as field, tenor, and mode) allowed the students to examine these relations and helped them to make informed decisions regarding their choice of words. For example, in an analysis of the use of *katakana* in a manga, students tried to evaluate the usage by examining several of the social functions simultaneously performed by the text (including the entertaining purposes of the text, relationship with the target reader, and the mode of communication) without immediately making decisions based on their intuitions. When translating the text, students used these SFL-informed criteria as justification for their translations. As shown in Leila's account (see Section 7.2), the access to such criteria provided students with a methodical formula that could be applied in the critical interpretation and analysis of the text.

The peer work and class discussions appear to have provided students with opportunities to clarify, negotiate, refine, and change their own choice of words, assumptions, and beliefs, as reported in the cases of Paulina, Aysha, and Sophie in Section 5.6. Zhang Shu's case in Section 7.4 also clearly shows how discussion with peers led her to question her own taken-for-granted assumptions and to conceptualise translation from a different perspective. As noted by Lisa in the

interview discussed in Section 5.7, discussion with peers helped students to enhance their metacognitive awareness of their own choice of words.

Some intermediate students further extended their critical reflection to the use of language itself and to their subject position as multilingual subjects. For example, Wenjing mentioned that excessive use of honorifics for the Emperor threated her sense of self in the Chinese language (See Section 5.7). Erin also worried about her unconscious use of feminine language (See Section 5.7). As explained in Section 7.5, going beyond what she calls "strict categories," Rhiannon attempted to redefine and explore the way she expresses herself in Japanese. As a result, she came to understand Japanese not as the object of drills and exercises or rules to learn, but as her own language, closely connected to her sense of self as a multilingual subject.

As described above, the findings from Chapter 5 to Chapter 7 clearly demonstrate critical reflection on the part of students with regard to their choice of language, own assumptions and beliefs, and own subject positions.

8.3. Summary and Discussion of Chapter 8

In this chapter, I examined how the findings from Chapter 5 to Chapter 7 relate to the notion of intercultural competence as previously discussed. The analysis shows that the results obtained from SFL-based translation activities can be related to three aspects of intercultural competence: (1) reading and interpreting culture; (2) becoming a mediator and social agent; and (3) critically reflecting on own subject position. Each of these aspects is considered necessary for the development of intercultural competence.

The reading and interpreting of culture as reported in Section 8.2.1 is a particularly important aspect of intercultural competence in the 21st century. Many teaching practices, including communicative language teaching (CLT), which has dominated the field for decades, emphasise the ability to exchange information accurately, efficiently, and appropriately, with a focus on the referential meanings of words. However, the exchange of information model promoted by CLT

has been criticised for its inability to capture the social, historical, and cultural meanings embedded in language (Block, 2003; Kramsch, 2009b). As argued by Kramsch (2009b), "pedagogies that reduce language to its informational value, be it grammatical, social, or cultural information, miss an important dimension of the language learning experience," and it is necessary to awaken in students "the subjective relevance the language can have for them" (p. 14). As shown in Section 8.2.1, SFL-based translation activities can act as the pedagogical means to complement this "weak" aspect of CLT by bringing to light the subjective, social, historical, and cultural resonances of texts.

Equally, the development of intercultural competence requires that students become mediators and self-aware social agents. As described in Section 8.2.2, SFL-based translation activities can promote students' awareness of the potential to exploit symbolic resources, thereby enabling them to become mediators and social agents. In these SFL-based translation activities, students did not play a subservient role to the source text but acted as bicultural experts (Schulte, 1988) and cultural mediators (Katan, 1996, 2004, 2009). Kramsch (2009b, pp. 200–201) maintains that symbolic competence refers not only to the ability to understand the (objective and subjective) symbolic value of symbolic forms, but also the ability to use them to create alternative realities. As shown in Section 8.2.2, the mediation processes of the students in these tasks demonstrated their conscious and strategic use of symbolic resources to create and negotiate meanings. The students had to decide how, and to what extent, to render these meanings for their target readers, while taking into account how the text being translated was socially, ideologically, and culturally imbued and embedded. In other words, the students were not neutral and transparent conduits conveying messages across languages, and nor were they searching for a "correct" answer; rather, they were unavoidably involved in and responsible for the meaning-making process. The products of translation are inevitably coloured by the translator's subject position toward the given text. This also means that the students were involved in a

"symbolic power game of challenging established meanings and redefining the real" (Kramsch, 2011, p. 359).

Lastly, critical reflection is another aspect of intercultural competence that SFL-based translation activities can potentially contribute to in the language classroom. Mezirow (1990, p. 1) considers critical reflection as "a critique of the presuppositions on which our beliefs have been built." As noted by McPeck (1981), being critical involves reflecting on particular assumptions before one decides to accept, change, challenge, or reject them, and it does not necessarily have to result in disagreement with or rejection of these assumptions. As mentioned in Section 8.2.3, SFL-based translation activities can promote students' metacognitive awareness and encourage them to reflect on their choice of words, both before and after they decide how they will translate a particular text.

Moreover, as described in Section 8.2.3 above, the process of critical reflection is not only an individual act but can be considered as a social act that relates to the wider world, to students' own position, and to the position of others, in which students have the opportunity to influence these positions. Through the clarification and discussion of their own subject positions, students were able to refine or modify their own subject positions and broaden their perspectives. This process can equally be related to "critical cultural awareness," which, as suggested by the original French term "*savoir s'engager* [ability to engage oneself]" (Byram, 1997, pp. 52–53), concerns students' own engagement and commitment in interaction, in addition to the identification and interpretation of the values found in specific texts.

As shown above, all three aspects—reading and interpreting culture, becoming a mediator and social agent, and critically reflecting on own subject position—play an important role in the discussion of intercultural competence. The evidence from this study suggests that SFL-based translation activities have the potential to contribute to the development of these capacities in beginner and intermediate learners of Japanese with a limited knowledge of the language.

Chapter 9 General Discussion: The Role of Translation for the Development of Intercultural Competence

9.1. Overview

In Chapter 8, I discussed the findings of this study in relation to the notion of intercultural competence, primarily making reference to Byram's ICC model and Kramsch's symbolic competence. Based on the findings of this study, this chapter covers a general discussion on the role of SFL-based translation activities for the development of intercultural competence in beginner/intermediate-level language students. It examines the potential benefits and possible limitations of SFL-based translation activities on a more expansive scale than was considered in Chapter 8, to consider more broadly the role that SFL can play in the development of intercultural competence.

9.2. The Role of SFL-Based Translation Activities for the Development of Intercultural Competence at Beginner/Intermediate Language Level

This section focuses on what makes SFL-based translation activities distinct and meaningful for the development of intercultural competence, by making reference to the results of this study and the literature on intercultural competence.

Firstly, one of the major benefits of SFL-based translation activities is that they enable students to act both as "participant users" of the target language and as "students/analysers" through the use of language (Scarino, 2008, p. 69). According to Scarino (2008, p. 69), both experience and reflection are crucial for the development of "intercultural capability," in that they enable students to decentre from their own linguistic and cultural situation and take into consideration that of others.

As shown by the findings of this study, SFL has the potential to shift the focus of translation in the classroom from the learning of syntactic structures and lexical items to the understanding of the social and functional uses of language. As described in Section 2.2, translation and intercultural communication have both been characterised as "symbolic exchange process[es]" (Ting-Toomey, 1999, pp. 16–17), and translation itself is frequently, although not necessarily, connected to intercultural communication (Davies, 2012). Because of overlaps between translation and intercultural communication, one might think that translation itself is automatically conducive to drawing students' attention to the various issues that can arise in intercultural communication, thus leading to the development of intercultural competence. However, as was observed in the pre-session tasks, where students took a "translating-as-you-are-reading" approach (see Section 6.1.3), the use of translation alone does not necessarily contribute to the development of such intercultural competence in students. The theoretical framework provided by SFL enabled the teacher to design tasks with real-life purposes. SFL draws students' attention to the ways in which language is used to fulfil a range of functions and how it is inseparable from social context. SFL helped both teacher and students to approach translation in ways not facilitated by conventional translation activities, which primarily focus on syntactic structures and lexical items.

In the SFL-based translation activities in this study, students were first asked to analyse the texts as "students/analysers." This analysis process involved comprehension and analysis of not only the content of the given text but also the personality, feelings, tone, hidden biases, and objectives embedded in or evoked by the text. The students first shared their own subjective responses with the other students and then jointly constructed and negotiated meanings with them. Furthermore, in the act of translating, students were required or even forced to make multiple choices from among several possible target language resources as participant users or "social agents" of languages, to use the terminology of the CEFR (Council of Europe, 2001, p. 9). The students actively participated in a "symbolic power game" (Kramsch, 2011, p. 359) within the

classroom. The choice of each word, structure, and even emoticon or punctuation mark was inseparable from the lived experiences of the students themselves as translators as well as users of the language. Translation activities required that they actively and directly engaged with the texts, rather than maintaining distance as third-party observers.

Following the act of translation, the SFL-based translation activities in this study invited students to once again play the role of "students/analysers". Students were instructed to meta-cognitively analyse and express their choice of semiotic resources in pair work, class discussion, learning journals, and homework. Discussion with peers drew the students' attention to the diverse interpretations and translations that can be derived from a single source text. No student's individual stance was considered absolute, but rather one of multiple interpretations and translations. Students refined, negotiated, and modified their stance through the process of discussion with peers. Students also reflected upon various aspects of learning in the form of the learning journals they completed after each class, by pursuing their topic(s) of interest, connecting in-class learning with their own prior experiences and languages, and/or reflecting on their subject position. Scarino (2010, p. 324) maintains that constant reference to learners' own language(s) and culture(s) is indispensable in enabling students to decentre themselves from their own linguistic and cultural worlds so that they can consider those of another. The findings from this study provide ample evidence of students making such references, suggesting that translation activities can be an effective tool in eliciting such reflection within students themselves.

Secondly, translation activities can place the student at the centre of learning in its own right. It is often taken for granted in language classrooms that students are expected to become an "idealised native speaker," and thus to implicitly or explicitly follow the "native speaker" as a genuine and worthy model, even though this creates an unattainable goal for the students (V. Cook, 1999). For example, the descriptors of the common reference levels in the CEFR, a scale describing what students can do in terms of understanding (listening/reading), speaking (spoken interaction/spoken production), and writing, are based on native speakers' intuitions (Byram,

2003, p. 12). It is also the case that students are often positioned as a marginalized reader or overhearer, rather than being directly addressed as participators in the interaction with texts (Wallace, 2003, pp. 17–18).

Translation activities in this study, however, also allowed students to determine their language use as language users in their own right, rather than as deficient native speakers or learners. They did not blindly follow the idealised native speaker model that is either implicitly or explicitly imposed upon students in the typical language classroom. Rather, they were allowed to reflect upon their own use of language by themselves, using their existing linguistic repertoires. Students sometimes intentionally diverged from so-called prescriptive norms and creatively exploited their linguistic resources.

The nature of translation activities conducted in this manner also affects the power relations within the classroom. The role of translation (or use of one's own language) as an empowering tool has been pointed out in previous studies in the context of giving voices to students speaking minority language(s) (G. Cook, 2010; Cummins, 2007). The SFL-based translation activities introduced in this study also in effect undermined the traditional role of the teacher as main authority and transmitter of knowledge, and empowered students to voice their own opinions regarding their translation choices. As shown in Section 5.4, students themselves felt at liberty to make personal choices in their use of language. Furthermore, students did not necessarily learn from the teacher, but rather learnt from each other through discussion with peers. For example, as reported in the "other's stance" discussion in Section 5.5, comparison of their translation with other students' translations helped students such as Paulina, Aysha, and Sophie to change and refine their translations or to clarify their reasoning. As explained in Section 7.4, Zhang Shu came to question her taken-for-granted assumptions about translation and to see it from a different perspective. Her learning mainly stemmed from her observation of peers' translation, rather than from instructions given by the teacher.

In the case of the current study, the change in power balance within the classroom was not enacted by a strategic attempt on the part of myself as teacher to become a facilitator or motivator, as is often seen in student-centred language teaching. Rather, it was due to the very fact that the teacher ceased to be the most "knowledgeable" person in both languages. The change in power balance can be attributed to the nature of translation itself, as multilingual subjects are at its centre from the start.

At the same time, such learner-centredness casts a question over students' "agency." Agency has been discussed with relation to social structure, i.e., in terms of its contribution to transforming or reproducing social structures (Ahearn, 2001). Structure and agency have been discussed as being two separate concepts, where agency relates to the internal and intrinsic properties or states of a person, and structure to impersonal, external, and objective states (Fuchs, 2001). However, due to the socioculturally mediated nature of all human action, the dualism present in such reasoning has been criticised (Ahearn, 2001; Fuchs, 2001), and Ahearn (2001) alternatively and tentatively defines agency as "the socioculturally mediated capacity to act" (p. 112). Lantolf and Thorne (2006) also view agency as "more than voluntary control over behavior" (p. 143). They argue that agency is enabled and constrained, on the one hand, by cultural institutional factors shaped through historical trajectories and, on the other hand, by the dynamics in the moment-by-moment unfolding of interactions (ibid, p. 234). In the field of applied linguistics, agency is closely related to important concepts including autonomy and identity (P. A. Duff, 2012; Norton & Toohey, 2004). A number of studies have also reported on how students' agency supports active engagement in learning (e.g. Flowerdew & Miller, 2008) and active resistance to certain beliefs, behaviours, and practices (e.g. Siegal, 1996).

This study has also shown how students interpreted, analysed, and attributed symbolic values to the source texts from their own perspectives, which were not always shared with the rest of the class. Students also actively and sometimes creatively manipulated their linguistic resources to recreate, negotiate, or sometimes change a certain image, perception, or assumption that was

evoked by the source text. For example, Vivian inserted Japanese emoticons in an English translation to add "authenticity," and Megan tried to create "young Japanese people" tones by inserting Japanese internet slang in her Japanese translation (see Section 5.2). In this way, translation activities allowed students to be, rather than just passive receptors, active users of language with agency who, even with limited resources in Japanese, could manipulate, negotiate, and understand the symbolic power of language and make their voices heard by others. Furthermore, in the translation activities, a variety of interpretations arose (beyond referential meanings), and they were sometimes very creative, as was even pointed out by other students (see discussion of Aysha in Chapter 7.3).

As argued by Weedon (1987, p. 41), from a poststructuralist viewpoint, an individual is "an active but not sovereign protagonist." Applying her statement to the current study, one could say that although the students have agency in their language choice, that agency is limited within symbolic systems that are not created by the students themselves. Language users are not the authors of their own meanings, and "they use of the words of others, their utterances and texts are populated with other voices, and they cannot guarantee how their texts will be received and interpreted" (Graddol, 1994, p. 19). Blommaert (2005) also argues that "[p]eople do indeed creatively select forms of discourse, but *there is a limit to choice and freedom*" [italics in original] (p. 99). Students can exercise a degree of liberty, but this does not mean that symbolic systems give free rein to students. The agency of language students in making language choices is important, but this does not mean that they can create whatever alternative reality they like. The question remains of who assesses the students and how to assess (1) whether the target audience(s) imagined by the students are plausible; and (2) whether the students are translating the text appropriately for the target audience(s) they each imagine. An emphasis on the functions of a text can lead to underestimation of the richness of its linguistic features. For instance, in translating a scene from a manga, some students felt that the function of the source text was to convey humour, and so they prioritised this function in their own translation.

Another question is the role of the teacher vis-à-vis students' agency: how and to what degree can (and/or should) the teacher intervene in the students' translations and discussions? On the one hand, interventions can be interpreted by students as the teacher's display of power, and this might have disruptive effects on students' agency. On the other hand, it would not seem appropriate for the teacher to promote extreme relativism in the classroom, especially when students' translations might have offensive effects or involve ethical issues. This dilemma between unbridled learner-centredness and instructor-dictated directives has also been reported in other studies (e.g. Iwasaki & Kumagai, 2008).

Thirdly, SFL-based translation activities have the potential to be integrated into beginner/intermediate-level language classes, providing students with cognitively challenging tasks and aesthetic satisfaction while promoting intercultural competence. As described in Section 2.3, several studies (Houghton & Yamada, 2012; Kern, 2002; Maxim, 2006) have highlighted the lack of cognitively challenging tasks in beginner and intermediate classes. Such classes frequently emphasise everyday social interaction, with a focus on memorisation and the practice of forms (Kern, 2002). They focus on the referential or denotative meanings of words, and frequently overlook stylistic choice and the subjective meanings evoked by words (Kramsch, 2012), even though understanding of the latter is considered to be an important part of intercultural capability (Scarino, 2008). The results of this study amply demonstrate that SFL-based translation activities can give students at beginner/intermediate level cognitively challenging tasks that enable them to navigate and contemplate across linguistic codes.

Moreover, SFL-based translation activities can be relatively easily implemented in any classroom at any level where students share a language. A pedagogy approach based on the monolingual principle may make it difficult to facilitate such cognitively challenging tasks for beginner/intermediate-level students due to students' limited knowledge in the target language. Conversely, translation activities, which are, by nature, bi- and multi-lingual, enable the

mobilisation of students' linguistic resources across languages and allow students to reflect upon how to use symbolic forms to make meanings.

Fourthly, SFL-informed translation activities can promote intercultural competence in a way that integrates culture and language, rather than through the prescriptive transmission of "facts" about culture. As described in Section 2.2.1, presentation of culture in an essentialised and prescriptive way has been criticised for its discursive creation of a dichotomy between "us" and "them," or "target culture" and "own culture" (Dervin & Liddicoat, 2013; Holliday, 2011; Kubota, 2003; Piller, 2007). In order to overcome this issue in language teaching, Kubota (2003, p. 75) proposes four Ds for the teaching of culture: descriptive understanding of culture, diversity within culture, dynamic nature of culture, and discursive construction of culture (See Section 2.2.4 for details). Dervin and Liddicoat (2013) also maintain that intercultural language learning aims in principle to investigate the intersections between language and culture, rather than teaching each one separately.

SFL-informed translation activities enabled the presentation of culture in a descriptive and discursive, rather than prescriptive way. SFL enabled connection of the text to social contexts through a range of analytical tools, including field, tenor, and mode. In the classroom, students analysed and discussed the available choices of semiotic systems and their effects, taking into account the social functions of the source and target texts. The main objective of analysis was not to retrieve information accurately and efficiently or to read the text fluently, as is often emphasised in the language classroom. Rather, it was to frame translation as a social practice in which the task is, in Kumagai and Iwasaki's words (2016), to "read and rewrite worlds," rather than to "read words" (p. 127). Following the guidance explained in the textbook *The Routledge Intermediate to Advanced Japanese Reader: A Genre-Based Approach to Reading as a Social Practice* developed by Iwasaki and Kumagai (2015, p. x), students were guided to analyse linguistic features in such a way that they were alerted to how language is used to reflect and construct power relations in society and between writers/texts and their readers.

Using the analytical tools provided by SFL, the students analysed and discussed the ways in which languages index various subjective, social, and interactional agendas, including biases and political stance. As Blommaert (2005, p. 172) notes, indexicality is one of the points where the social and cultural order exerts influence upon language and communicative behaviours. In analysing indexicality and actively indexing symbolic values themselves, students were constantly linking the text at hand to its social context, and the social context to the text. In other words, SFL allowed the students and the teacher to extend discussion from the linguistic features at the sentence level to the relationship between texts, readers, writers, and culture. In doing so, culture was presented through, or as an integral part of, the text, rather than being transmitted as "facts" in a prescriptive manner.

In this study, no students described the experiences and outcomes of their learning in terms of gaining certain knowledge about "Japan" or "Japanese culture." Rather, nine out of them, including Leila (see Section 7.2), described their experiences and outcomes as their acquisition of practical skills that enabled them to understand how culture is embedded in, and constructed though, texts. All of the processes discussed above enabled a discursive and descriptive approach to culture in the beginner/intermediate-level classroom.

As described above, the results from the study sessions provide ample support for the potential role of translation activities in developing intercultural competence by (1) making students "participant users" and "students/analysers"; (2) placing students at the centre of learning; (3) enabling language-integrated activities for intercultural competence by giving cognitively challenging tasks; and (4) promoting a discursive and descriptive approach to culture.

9.3. Possible Limitations of Translation Activities for Developing Intercultural Competence

In the previous sections, I examined the role of translation activities as a pedagogical approach for the development of students' intercultural competence. This section considers two

possible limitations of such translation activities as a pedagogical approach for intercultural competence, which namely regard their role in (1) eliciting students' critical perspectives on culture; and (2) promoting translingual practices.

The first possible limitation regards the nurturing of a critical perspective to culture, which is considered as one of the important aspects of intercultural competence (Holliday, 2011; Kubota, 2003). Critical perspective here means a non-essentialist, varied, dynamic, and discursive view on culture. As shown in Section 8.2.3, the findings from this study suggest that SFL-based translation activities can prompt students to critically reflect upon their subject positions in various ways. However, such was not always the case with respect to their reflection on culture. As shown in Section 5.7, students' reflections largely reflected a non-essentialist viewpoint: they critically analysed languages and cultures while suspending and questioning their own beliefs. However, for some students, these translation activities seemed to occasionally intensify their attachment to the frequently-observed binary distinction between the "West" and "Japanese people" (Kubota, 2003), by providing them with linguistic evidence. For example, Masha constructed a discourse of the feminine language used in relation to female role models in the West and Japan, by listing various adjectives to contrast the two. This suggests that translation activities themselves (including those which present the dynamicity and diversity of cultures and promote discussion on various interpretations of the text at hand) do not necessarily lead to critical or analytical reflection on culture.

This suggests that the presentation of culture in a descriptive and discursive way does not always necessarily lead to students developing a descriptive and discursive understanding (see Section 5.7), even though it is "an important step toward challenging fixed and essentialised images of culture and language" (Kubota, 2003, p. 78). If one accepts that critical perspectives on culture such as those proposed by Kubota (2003) are necessary for attaining intercultural competence, some explicit pedagogical interventions might be necessary for students who tend to

generalise their learning into the identification of essential differences between two homogenised cultures.

The second point relates to the fact that translation activities, at least in the context of this study, can possibly be regarded as "limited" translingual activities. As described in Section 2.1.1, the flexible use of several languages has received increasing recognition (e.g. Blackledge & Creese, 2010; García, 2009; Pennycook & Otsuji, 2015; Rampton, 1995), and there has been an increasing number of studies that promote the introduction of several languages into the classroom (e.g. Cummins, 2007; García, 2011). The SFL-informed translation activities assigned in the study sessions described herein constitute such translingual activities. However, they are mainly limited to two distinct languages, English and Japanese, and the diversity and variety existing within them. This means that there are many languages (and their varieties) that had to be excluded from these sessions for practical reasons. Some students whose first language was not English spoke about their desire to take similar classes in their own other language(s).

This leads to another inherent problem that might limit the possibilities of translation activities: the need for shared semiotic resources among participants. It is an undeniable fact that lively discussion in this study was made possible because the students and the teacher had enough semiotic resources in a variety of "Englishes" and "Japaneses" to be able to engage in in-depth discussion. Without the shared semiotic resources to discuss cognitively challenging issues, the translation activities utilised by this study might have been difficult.

Furthermore, even when all participants have shared semiotic resources, the classroom community does not automatically become an ideal "community of practice" (Wenger, 1998) with equality, but remains a "community of practice" in a multilingual space marked by non-equivalence and power differences. In the case of this study, although all students were proficient enough to pursue study in an English-medium university, some students found it difficult to translate Japanese source texts into English due to their limited resources. For example, in her learning journal entry for Session 3, Wenjing, an intermediate student from China, found

that “lack of knowledge of the English language (even if I’ve been studying and using it for more than ten years) is becoming the big problem in my translation attempts.” Erin, who grew up in the UK, indicated in her interview that she sometimes felt uncomfortable doing pair work with students with a limited knowledge in English. She found that some peers’ English “doesn’t sound natural enough,” yet, she did not want to be “mean about it,” and “dominate the pair work.” As shown above, in a way, translation activities, at least as observed in this study, are “translingual” but limited in range. Also, translation activities can be used for empowerment (G. Cook, 2010; Cummins, 2007) for all students equally only if they equally allow the use of all of the students’ available resources. However, a limited translingual practice such as seen in this case may create an “order of indexicality,” where some languages are systemically perceived as valuable, others as less valuable, and some not even taken into account (Blommaert, 2007). In other words, translation activities may also lead to the disempowerment of some students who have fewer resources in a shared language—in this study’s case, English.

As described above, these findings suggest the limitations of and issues with translation activities for (1) eliciting students’ critical perspectives on culture and (2) promoting translingual practices.

9.4. Summary of Chapter 9

In this chapter, I discussed the following potential roles that SFL-informed translation activities can play in the development of intercultural competence: (1) making students “participant users” as well as “students/analysers”; (2) placing students at the centre of learning; (3) enabling language-integrated activities for intercultural competence by giving cognitively challenging tasks; and (4) promoting a discursive and descriptive approach to culture. I also indicated the possible limitations of translation activities in the following areas: (1) eliciting students’ critical perspectives on culture; and (2) promoting translingual practices.

Chapter 10 Conclusion

10.1. Significance of the Current Study

In spite of its small scale, the significance of this study from a broader perspective is that it provides a concrete example of a pedagogical approach for bi/multilingual pedagogy that enables the use of students' own language(s) in the language classroom. In the field of applied linguistics, the past decades have seen increased criticism against the purity of standard language, which considers monolingualism and the native speaker as a norm (Firth & Wagner, 1997; Kramsch, 2009b, 2014; Larsen-Freeman, 2015; Ortega, 2013; Swaffar, 2006). There has also been increased discussion on alternative goals for language teaching, such as promotion of students becoming "plurilingual/pluricultural" speakers (Council of Europe, 2001, p. 5), "intercultural speaker[s]" (Byram, 1997) or "multilingual subject[s]" (Kramsch, 2009b). However, these theoretical concepts are not necessarily reflected in the everyday practices of the language classroom. It has been discussed that the objectives of learning, including the descriptors of common reference levels given by the CEFR, are frequently based on native speakers' intuitions (e.g. Byram, 2003). This study provides evidence to support pedagogical activity that can integrate a "non-native speaker model" in the beginner/intermediate-level language classroom for the development of intercultural competence. In the SFL-based translation activities, the students acted as social agents in their own right, exercising agency over their choice of words.

Furthermore, this study gives additional evidence for the recent re-evaluation of translation in language teaching by providing empirical data. As discussed in Section 2.1, although there has been a recent re-evaluation of the use of translation in language teaching, there is still an insufficient number of empirical data on what exactly translation can do in the classroom, especially for beginner/intermediate-level students. This study provides evidence on how translation activities can be used in the language classroom and on the kinds of learning outcomes that can be expected from such activities. Students' wide range of considerations in translation in

this study sufficiently demonstrates that SFL-based translation activities (unlike conventional translation activities that focus on grammar and vocabulary) are possible and even beneficial to the development of intercultural competence at the beginner/intermediate-level.

In particular, this study presents a concrete example of how translation activities can be used for the purpose of developing intercultural competence in beginner/intermediate-level language classrooms. As detailed in Chapter 8, SFL-based translation activities can help to improve the intercultural competence of students in the following three aspects: (1) reading and interpreting culture; (2) becoming a mediator and social agent; and (3) critically reflecting on own subject position. Each of these aspects is considered crucial for living in a globalised world, but are frequently pointed out as missing especially in beginner/intermediate-level language classrooms. Furthermore, as discussed in Chapter 9, SFL-based translation activities can play a role in the development of intercultural competence as they: (1) help students to become "participant users" and "students/analysers" at the same time; (2) place students at the centre of learning; (3) promote language-integrated activities for intercultural competence; and (4) enable a discursive and descriptive approach to culture.

This study also has implications for current trends in beginner/intermediate-level language classrooms in higher education. It has been pointed out that the beginner/intermediate-level classroom focuses on language skills-based learning with the memorisation and practicing of forms, and that there is a gap between beginner/intermediate- and advanced- level language classrooms (e.g. Kern, 2002) (see Section 2.3). This study points to the possibility that SFL-based translation activities could provide the cognitively challenging tasks that are notably lacking in the beginner/intermediate-level language classroom, and thus bridge the gap between beginner/intermediate- and advanced-level language classrooms. An additional implication for trends in higher education in the UK is that, as pointed out in Section 2.3, some have expressed concern that the functional and practical orientation in higher institutions risks transforming languages into "commodities" (Phipps & Gonzalez, 2004, p. 33). As shown above, SFL-based

translation activities in this study provided students with an opportunity to reflect upon the importance of the choice of which semiotic resources they use. In these activities, languages are not "commodities" at all, but rather constitute an integral part of how students present themselves to the world through the choice of language and how students read and interpret the world.

10.2. Pedagogical Implications of the Current Study

This study has several pedagogical implications for the use of translation activities at a local and global level. At a local level, if one accepts that intercultural competence is an important element to be addressed in the language classroom, translation activities can act as one possible way to develop students' intercultural competence through the use of language. The SFL-based translation activities in this study do not aim to replace or reject current practices in the language classroom. Needless to say, the choice of pedagogical activities always requires consideration of various contextual factors, including the teacher's and students' beliefs, the profile of students, and the level of study. As Stern (1992) puts it, "ultimately no single method has been sufficient in itself to deal with the great variety of circumstances, types of learners, and levels of instruction that constitute second language pedagogy" (p. 14). The uncritical embracement of bi-/multilingual pedagogy requires careful consideration. As argued by Kubota (2014), monolingualism and linguistic purism do have positive aspects in respect to language maintenance and revitalisation.

Thus, the translation activities presented by this study should be considered as complementary activities to be used in various aspects of language teaching, in order to make up for some of the missing dimensions in current language teaching. Teachers may use this study as reference material for the design and incorporation of translation activities in the classroom. For example, in the case of BA Japanese language courses at SOAS, University of London, the most familiar local context for me, translation activities could be introduced once or twice a month during the 8- or 10 hours-per-week intensive courses. They could be implemented during

practical classes, which are designed for the practical use of languages and currently mainly used for the practice of oral conversation. The findings from this study suggest that SFL-based translation activities can easily fit into the category "practical use of languages" due to their promotion of students' awareness of how they can use languages to make meanings. A number of such practical classes could be designated for translation activities, to raise students' awareness of how important their language choice is and encourage them to think about how they might manipulate semiotic resources to find their place in the world.

This study still has pedagogical implications even in classrooms where translation activities such as those introduced in this study are impossible to introduce due to practical concerns (including the lack of a shared language, as described in Section 9.3). As shown in Section 5.2, a short discussion about different blogs and tweets alone enabled students to feel and enjoy subjective resonances of various symbolic forms beyond their referential meanings. Other studies have also reported the effectiveness of such small-scale discussion in raising students' awareness of the different nuances and images evoked by their choice of words (e.g. Kumagai & Iwasaki, 2016). Such small activities could be implemented in various aspects of language classes, including reading and writing classes.

Another wide-reaching implication of this study concerns the way students' attention was drawn to the link between social context and the text at hand. The results of this study also suggest that sensitising students' awareness to such links can help them to design their language choice in different contexts. For example, in a writing class, students may be asked to compose a text for different target readers, different purposes, or different modes. If students are given the task of writing a postcard, they might be instructed to write for two target readers, one to a close friend and another to a 10-year-older senior, or one in a written mode and one in an electronic mode. The discussion of their language choices depending on contexts might help them to appreciate the importance of language choice, which is an integral part of intercultural competence.

At the global level, this study also has pedagogical implications for the use of students' own languages and translation activities for the development of intercultural competence. In particular, it highlights the usefulness of the principles of SFL in giving students explicit criteria with which to navigate the complexities of translation and in enabling them to conceptualise translation as a social practice, rather than as a word-for-word exercise. SFL enables the teacher to organise a class in a way that connects language and context, prompting students to think about how languages serve social functions at multiple levels. The functional orientation and explicit criteria provided by SFL turn students into active users of languages, rather than deficient native speakers. SFL's socio-functional perspective is pedagogically helpful in drawing students' attention to the social, political, and ideological processes surrounding the use of language, and in prompting them to discuss how to interpret and use these linguistic resources.

Furthermore, the findings from this study suggest that SFL-based translation activities can be an effective pedagogical tool not only for intercultural competence but also for the development of other areas as well, including the learning of grammar, literacy, and politeness. One example is its use in grammar learning. Larsen-Freeman (2003) challenges the traditional view on grammar, which focuses on accuracy, and proposes "grammaring," which means "the ability to use grammar structures accurately, meaningfully, and appropriately" (p. 143). She argues that learning grammar is not only about learning the rules of grammar but also about learning how to use grammar structures in real life. Choice of grammar can index multiple interactional agendas such as attitude, power, and identity (Larsen-Freeman, 2002). For example, the choice of the present/past tense in English (such as "can you" and "could you") can be an indication of a person's psychological distance or politeness, in addition to having a referential meaning. Such a notion of grammaring shares common themes with this study. In this study, students came to understand many of the interactional agendas that grammar structures can play in particular situations, beyond their referential meanings. For instance, intermediate students were surprised

to find out that their political stance could be indexed by their choice of honorifics used for the imperial couple.

Moreover, the SFL-based translation activities used in this study also share common themes with (critical) literacy development for beginner/intermediate-level students. The importance of the development of (critical) literacy (or literacies) skills has been pointed out by various scholars (e.g. Kern, 2000; Luke & Dooley, 2009), including in Japanese language education (Iwasaki & Kumagai, 2008, 2011; Kubota, 1996; Kumagai & Iwasaki, 2016). Recent studies on literacy regard literacy as a social practice, focusing on understanding not only the content of the text but also the social meanings derived from the writer's choice of language (Iwasaki & Kumagai, 2008, 2011; Kumagai & Iwasaki, 2016; Wallace, 2003). For example, Kern (2003) defines literacy as "the use of socially, historically, and culturally situated practice of creating and interpreting meaning through text" (p. 48), and defines four different but complementary literacy needs of the foreign language student as follows:

> (1) to be immersed meaningfully in written language; (2) to receive direct assistance in the complexities of reading and writing FL texts; (3) to learn to analyse and evaluate what they read; and (4) to learn how to transform meanings into new representations. (Kern, 2003, p. 50)

The findings from this study demonstrate that SFL-based translation activities are also intimately interrelated with the notion of literacy as described by Kern. Students read the text considering various social meanings indexed by, and subjective realities evoked by, the choice of language. For example, students critically reflected upon the ideologies embedded in the use of *katakana* (Gyogi, 2015b) and the use of sentence-final particles. Students also shared their interpretations of the text orally with peers. They actively engaged in production activity through the act of translation, and they transformed meanings into new representations. This study suggests that translation activities certainly have a role to play in the development of literacy or

literacies, and that they can even be considered as one of the necessary elements of what constitutes literacy in a multilingual world.

Lastly, translation activities can be used as a tool for raising awareness of politeness and stylistic choices (Gyogi, 2015e). Recent politeness studies criticise one-to-one mapping of meaning to linguistic form and argue the necessity to take into account various variables or co-occurring signs in context (Agha, 2007; Pizziconi, 2011). For example, criticising the structural approach, which assumes one-to-one mapping between linguistic forms and social meaning, H. M. Cook (2008) instead proposes an "indexical approach" for teaching, which considers language as "context dependent" and "a tool to accomplish interactional goals" (p. 193). She maintains that it is necessary to raise students' awareness of how linguistic forms serve to index various social meanings, and, thus, that the introduction of a linguistic form in Japanese language instruction should be accompanied by opportunities for students to apply it to a wider range of social contexts. As described in Section 5.2, students in this study came to analyse and creatively manipulate various indexical meanings of language, including in ways not normally taught in language classrooms. The translation activities used throughout this study are compatible with what H. M. Cook (2008, p. 193) calls an "indexical approach" and can be considered as a useful method for raising awareness of the indexicality of language.

As described above, the SFL-based translation activities in this study have pedagogical implications for language teaching at both a local and global level. They also share common concerns with various aspects of language teaching and learning, including grammar teaching, literacy, and politeness.

10.3. Further Research Possibilities and Limitations

This study represents a pioneering work that examines the possibilities of translation in the language classroom. It has generated many questions that are in need of further investigation at both the theoretical and practical level. At the theoretical level, the discussion on agency and

ethical issues in intercultural/multilingual education needs to be developed further. As repeatedly mentioned in this study, there has been increased criticism of the native-speaker model (Firth & Wagner, 1997; Kramsch, 2009b, 2014; Larsen-Freeman, 2015; Ortega, 2013; Swaffar, 2006), and there have been attempts to identify an alternative goal for language learning (Byram, 1997; Kramsch, 2009b), showing appreciation for the linguistic resources that learners already have. However, as described in Section 9.2, the agency that students have in the choice of words raises questions over the role of the teacher vis-à-vis such agency. This is also related to the issues concerning the ethics of the translator, as have been discussed in Translation Studies (e.g. Hermans, 2009).

Secondly, a more theoretical discussion on the assessment of intercultural competence is needed. Scarino (2010) maintains that traditional assessment, which tests knowledge through objective procedures, is not sufficient for capturing the complex and interpretive nature of intercultural competence. She (2010) argues that assessment of intercultural competence requires "a renewed understanding of the multiple ways of eliciting evidence of language learning, as well as an expanded understanding of the nature of evidence to be gathered and the way this evidence is judged and warranted" (p. 328). In a different article, Scarino (2008) also proposes an assessment cycle consisting of conceptualising (what to assess), eliciting (how to elicit), judging (how to judge), and validating (how to justify). This study seems to be successful in eliciting at least some aspects of intercultural competence, including students' negotiation of meanings, their subject positioning, and their meta-awareness of languages and cultures. However, judgment and validation processes are still open to question. There is a need for further studies to examine what kind of assessment is possible for students' translation work and (critical) reflection, who can perform such assessment, and how assessment and feedback given can affect students' further learning.

Finally, as a broader concern, although "intercultural competence" still has currency in today's educational world, the word "intercultural" itself is increasingly seen with suspicion (as

can be seen in Kramsch's use of "symbolic competence"). Although the term is widely used with different definitions, "inter-cultural" cannot be dissociated from the idea of "between two cultures." Since discourse is not really a representation of reality, but rather an irreducible part of reality (Fairclough, 1999), continuous use of the term "intercultural" may result in discursively reproducing the binary distinction between two cultures.

At the practical level, first, additional studies in different contexts with different texts are necessary, so as to further explore the possibilities of translation activities. This study is situated in a multilingual foreign language classroom in a UK university, where all students have a good command of English. As with other case studies, questions remain as to what extent the results of this study can be generalised. Worth examining is the possible use of translation activities in different contexts, including second language classrooms, classrooms without a shared language other than the target language, primary or secondary schools, and adult student classrooms. In particular, in my experience, even some teachers who have shown interest in introducing translation activities seem to be hesitant, due to their lack of confidence in operating in two or more languages. Thus, it is worthwhile to examine how translation activities similar to those in this study can be used in a classroom where the teacher feels reluctant to use several languages by him or herself. Furthermore, the texts used in this study were relatively pop-culture oriented, reflecting the interests of the participants. Translation activities using other types of materials should also be undertaken. In addition, more longitudinal research is also necessary to examine the potential and effectiveness of translation activities in the long term.

Second, further studies are needed to investigate in more detail the differences in learning experiences and outcomes between beginner and intermediate students. Since the purpose of this study is to show the possibilities of translation activities for intercultural purposes in the beginner/intermediate-level language classroom, this study frequently combines beginner and intermediate students in a unitary manner as "beginner/intermediate-level" students. However, it is needless to say that beginner and intermediate students differ in the scope of the target language

that can be handled, and thus differ in their subsequent learning experiences. For example, as described in Section 5.7, reflection on the subject position was frequently seen among intermediate students but not among beginner students. Thus, further studies are required to investigate and analyse in detail the scope and types of translation activities that can be used at each level and develop translation activities that are tailored to each set of needs. If translation activities can be used as a tool to bridge the gap between the beginner/intermediate-level language classroom and the advanced-level classroom, it follows that they can be sequenced from beginner, through intermediate, and up to advanced level in a coherent manner.

Third, further studies also need to conduct a detailed analysis of how translation activities can be used together with other language learning activities. As explained in Section 2.1.3, Källkvist's study (2013) suggests that translation is effective in encouraging student-initiated interaction and, thus, has the potential to promote students' agency. However, the results of her study indicate that translation is less effective than other methods in drawing students' attention to a particular item of target L2 grammar. It would be worthwhile to compare translation activities with other teaching activities and examine how translation activities can be introduced in the current curriculum, with an appropriate and effective balance with other language learning activities.

Fourth, further research needs to be conducted to investigate various aspects of students' own languages other than English. In this study, learning journals show various reflections upon students' own languages other than English; however, the role of these languages has not been sufficiently addressed. Questions remain as to how translation activities influence students' other languages, especially for students whose strongest language is not English.

Fifth, recent studies on translation and media argue for the role of technology in translation, including how this affects the process and concept of translation itself. Such aspects of translation in the digital age should be further explored in the language classroom as well. Also, this study pays relatively little attention to multimodality, including font sizes and pictures, which plays an important role in creating the text. It would also be worthwhile to consider integrating such

aspects into translation activities. For example, in the translation of blogs, students might have been able to think about what font colour and size they would use.

In conclusion, I wish to state clearly that my claims should not be taken as a rejection of the importance of grammar or vocabulary in language learning. Rather, I believe that this study reclaims and emphasises their importance, as grammar and vocabulary constitute the linguistic repertoires that can then be used, exploited, and expanded. It is my hope that this study offers pedagogical recommendations for the possible use of translation activities in intercultural learning both globally and locally in ways that are practically applicable to current practices. I also hope that my study can contribute to the enrichment of the language learning experiences of both students and teachers.

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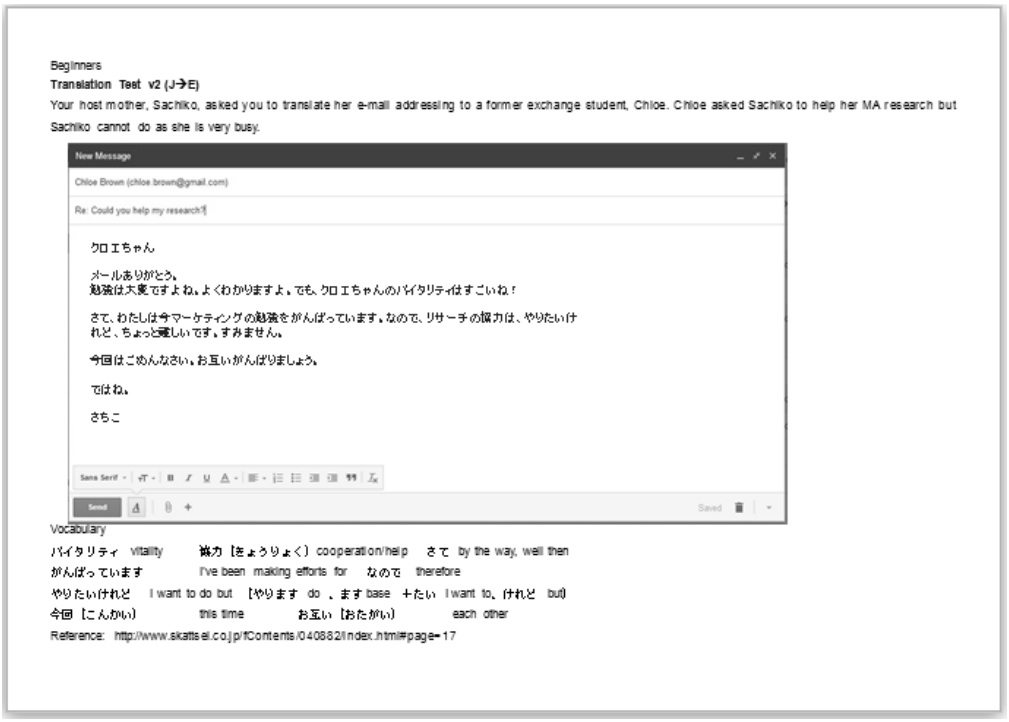
Appendix 1 Translation Task: E-mail from Japanese to English

1. Layout

[Question sheet]



Beginners

Translation Test v2 (J→E)

Your host mother, Sachiko, asked you to translate her e-mail addressing to a former exchange student, Chloe. Chloe asked Sachiko to help her MA research but Sachiko cannot do as she is very busy.

New Message

Chloe Brown (chloe.brown@gmail.com)

Re: Could you help my research?

クロエちゃん

メールありがとう。
勉強は大変ですよね。よくわかりますよ。でも、クロエちゃんのバイタリティはすごいね！

さて、わたしは今マーケティングの勉強をがんばっています。なので、リサーチの協力は、やりたいけれど、ちょっと難しいです。すみません。

今回はごめんなさい。お互いがんばりましょう。

ではね。

さちこ

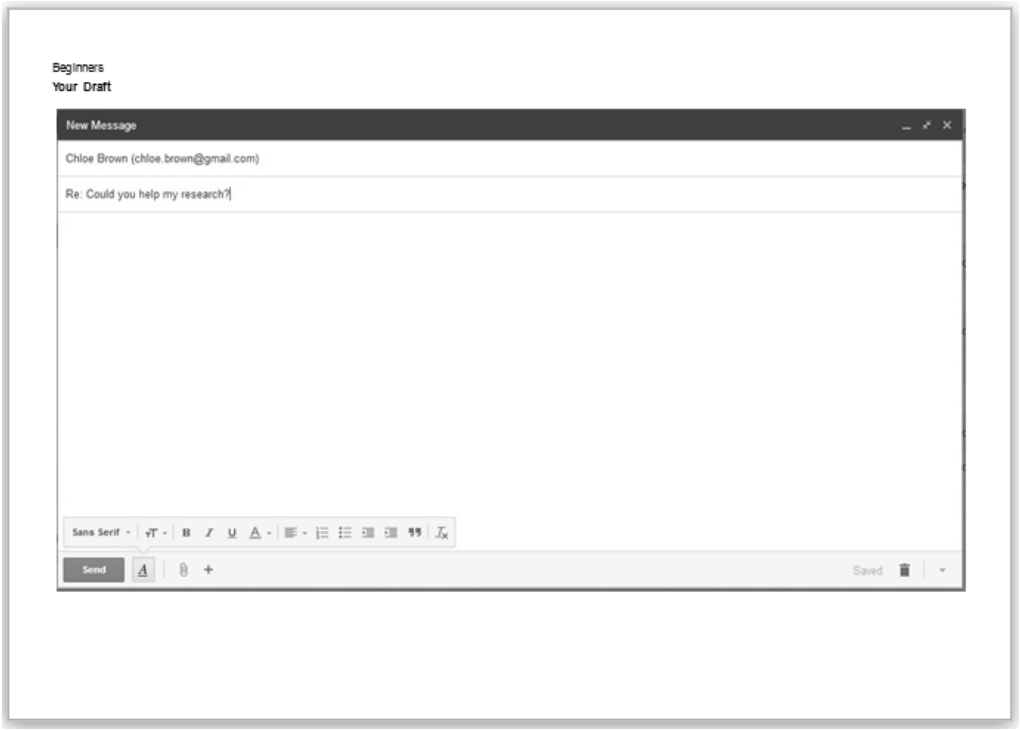
Sans Serif | Send | Saved

Vocabulary

バイタリティ vitality　協力【きょうりょく】cooperation/help　さて by the way, well then
がんばっています I've been making efforts for　なので therefore
やりたいけれど I want to do but　【やります do 、ます base ＋たい I want to、けれど but】
今回【こんかい】this time　お互い【おたがい】each other

Reference: http://www.skattsei.co.jp/fContents/040882/index.html#page=17

[Answer sheet (written with a pen or pencil)]



Beginners

Your Draft

New Message

Chloe Brown (chloe.brown@gmail.com)

Re: Could you help my research?

Sans Serif | Send | Saved

Note: Only one example is provided, as all layouts are similar.

2. Content

2.1. Beginner level – Version 1

[Source Text]

サムくん

メール読みました。ありがとう。
また今度ご飯にいきましょう！

さて、リサーチの協力ですが、やりたいけれど、ちょっと難しいです。仕事で忙しくて・・・。
すみません。

修論は大変ですよね。よくわかりますよ。
お互いがんばりましょう。

今回はごめんなさい。
ではね。

あきこ

[Transcription]

Samu kun

Mēru yomimashita. Arigatō.
Mata kondo gohan ni ikimashō!

Sate, risāchi no kyōryoku desu ga, yaritai keredo, chotto muzukashii desu. Shigoto de isogashikute…sumimasen.

Shūron wa taihen desu yo ne. Yoku wakarimasu yo.
Otagai gambarimashō.

Konkai wa gomen nasai.
Dewa ne.

Akiko

[Tentative translation]

Dear Sam,

I read your mail. Thank you.
Let's go for a meal again next time. . .

Now, as for the cooperation for your research, I think it's a bit difficult. I'm busy with work…I'm sorry.

Master's thesis is tough, isn't it? I understand it well.
Let's both do our best.

This time, I'm sorry.
Best,

Akiko

[Vocabulary list]
今度（こんど） next time さて by the way, well then
協力（きょうりょく）cooperation, help
やりたいけれど I want to do but （やります do, ますbase ＋たい I want to、けれど but）
忙（いそが）しくて いそがしい(busy)のte-form 修論（しゅうろん） MA thesis
お互い（おたがい） each other 今回（こんかい） this time

2.2. Beginner level – Version 2
[Source text]
クロエちゃん

メールありがとう。
勉強は大変ですよね。よくわかりますよ。でも、クロエちゃんのバイタリティはすごいね！

さて、わたしは今マーケティングの勉強をがんばっています。なので、リサーチの協力は、やりたいけれど、ちょっと難しいです。すみません。

今回はごめんなさい。お互いがんばりましょう。

ではね。

さちこ

[Transcription]
Kuroe chan

Mēru arigatō.

Benkyō wa taihen desu yo ne. Yoku wakarimasu yo. Demo, kuroe chan no baitariti wa sugoi ne!

Sate watashi wa ima māketingu no benkyō o gambatte imasu. Nanode, risāchi no kyōryoku wa, yaritai keredo, chotto muzukashii desu. Sumimasen.

Konkai wa gomen nasai. Otagai gambarimashō.

Dewa ne.

Sachiko

[Tentative translation]
Dear Chloe,

Thank you for your mail.
Studying is tough, isn't it? I understand it well. But your vitality is amazing!

Now, I've been doing my best for my study of marketing. So, although I want to cooperate in your research, it's a bit difficult. I'm sorry.

This time, I'm sorry. Let's both do our best.

Best,

Sachiko

[Vocabulary list]
バイタリティ vitality　　協力（きょうりょく）cooperation/help
さて by the way, well then　　がんばっています I've been making efforts for
なので therefore
やりたいけれど I want to do but （やります do 、ますbase ＋たい I want to、けれど but）
今回（こんかい） this time　お互い（おたがい） each other

2.3. Intermediate level – Version 1
[Source text]
サムくん

メール読んだよ。

こっちこそサムくんと話ができなくて、残念だった。
今度機会があったら、ご飯でもしましょう。

さて、調査の協力のことだけど、ちょっと難しいと思います。
知っている通り、私は仕事で忙しいので、調査に協力する時間は取れないと思うので。すみません。

修論の調査は大変だよね。
私も大変だったので、気持ちはわかるよ。

お互いがんばりましょう。
今回はごめんなさい。
ではね。

あきこ

[Transcription]
Samu kun

Mēru yonda yo.

Kocchi koso samu kun to hanashi ga dekinakute, zannen datta.
Kondo kikai ga attara, gohan demo shimashō.

Sate, chōsa no kyōryoku no koto dakedo, chotto muzukashii to omoimasu.
Shitteiru tōri, watashi wa shigoto de isogashii node, chōsa ni kyōryoku suru jikan wa torenai to omou node.
Sumimasen.

Shūron no chōsa wa taihenda yo ne.
Watashi mo taihen datta node, kimochi wa wakaru yo.

Otagai gambarimashō.
Konkai wa gomen nasai.
Dewa ne.

Akiko

[Tentative translation]

Dear Sam,

I read your mail.

I was also pity on my part that I couldn't talk with you.
Let's go for a meal or something if we have a chance next time.

Now, as for the cooperation for your research, I think it's a little difficult.
As you know, I'm busy with work, and I don't think I have time to cooperate in your research. I'm sorry.

Master's thesis is tough, isn't it?
It was tough for me, too, so I understand how you feel.

Let's both do our best.
This time, I'm sorry.
Best,

Akiko

[Vocabulary list]
協力（きょうりょく）cooperation/help修論（しゅうろん）MA dissertation
お互い（おたがい）　　each other

2.4. Intermediate level – Version 2
[Source text]
クロエちゃん

メール読んだよ。

クロエちゃんのバイタリティはすごいね！
私も見習いたいです。

さて、調査の協力のことだけど、ちょっと難しいと思います。
今マーケティングの勉強をしていて、来年の１月に試験があるので、それまでは勉強に集中しようと思っているので。すみません。

勉強は大変だよね。
私も今、大変なので、気持ちはわかるよ。お互いがんばりましょう。

今回はごめんなさい。
また今度、スカイプでもしましょう。
ではね。

さちこ

[Transcription]
Kuroe chan

Mēru arigatō.

Kuroe chan no baitariti wa sugoi ne!
Watashi mo minaraitai desu.

Sate, chōsa no kyōryoku no koto dakedo, chotto muzukashii to omoimasu.
Ima māketingu no benkyō o shiteite, rainen no ichigatsu ni shiken ga aru node, soremade wa benkyō ni shūchū shiyō to omotte iru node. Sumimasen.

Benkyō wa taihenda yo ne.
Watashi mo ima taihenna node, kimochi wa wakaru yo. Otagai gambarimashō.

Konkai wa gomen nasai.
Mata kondo, sukaipu demo shimashō.

Dewa ne.

Sachiko

[Tentative translation]
Dear Chloe,

Thank you for your mail.

Your vitality is amazing!
I want to learn from you.

Now, as for the cooperation for your research, I think it's a little difficult.

I am studying marketing right now, and I have an exam in January next year, so I'm thinking of concentrating on my study until then. I'm sorry.

Studying is tough, isn't it?
It is tough for me now too, so I understand how you feel. Let's both do our best.

This time, I'm sorry.
Let's do skype or something again next time.

Best,
Sachiko

[Vocabulary list]
バイタリティ vitality　　見習う（みならう） learn by watching
協力（きょうりょく）cooperation　　集中（しゅうちゅう） concentrate

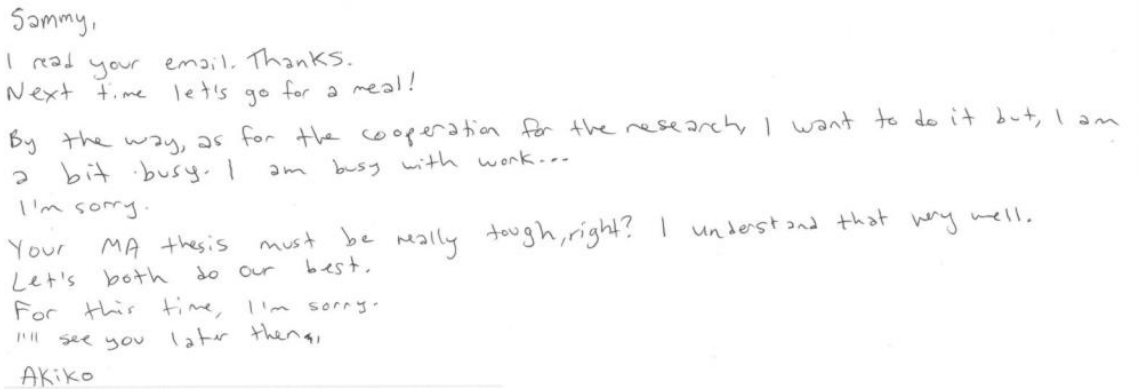
Appendix 2 Translation Task: Four Focus Students

Note: Transcription does not include deletion by students.

1. Leila

1.1. Pre-session task

[Original]


Sammy,
I read your email. Thanks.
Next time let's go for a meal!
By the way, as for the cooperation for the research, I want to do it but, I am a bit busy. I am busy with work...
I'm sorry.
Your MA thesis must be really tough, right? I understand that very well.
Let's both do our best.
For this time, I'm sorry.
I'll see you later then,
Akiko

[Transcription]

Sammy,

I read your email. Thanks.

Next time let's go for a meal!

By the way, as for the cooperation for the research, I want to do it but, I am a bit busy. I am busy with work…

I'm sorry.

Your MA thesis must be really tough, right? I understand that very well.

Let's both do our best.

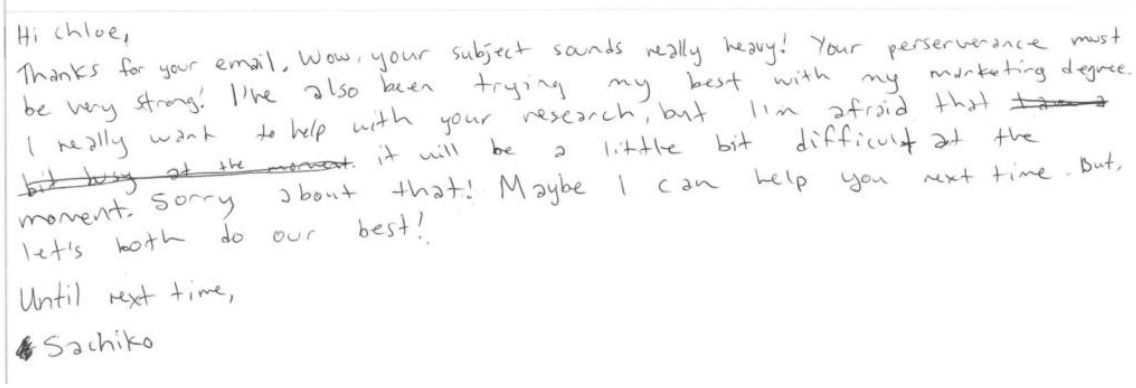
For this time, I'm sorry.

I'll see you later then,

Akiko

1.2. Post-session task

[Original]


Hi Chloe,
Thanks for your email, Wow, your subject sounds really heavy! Your perserverance must be very strong! I've also been trying my best with my marketing degree. I really want to help with your research, but I'm afraid that ~~I am a bit busy at the moment.~~ it will be a little bit difficult at the moment. Sorry about that! Maybe I can help you next time. But, let's both do our best!
Until next time,
Sachiko

[Transcription]

Hi Chloe,

Thanks for your email. Wow, your subject sounds really heavy! Your perseverance must be very strong! I've also been trying my best with my marketing degree. I really want to help with your research, but I'm afraid that it will be a little bit difficult at the moment. Sorry about that! Maybe I can help you next time. But, let's both do our best!

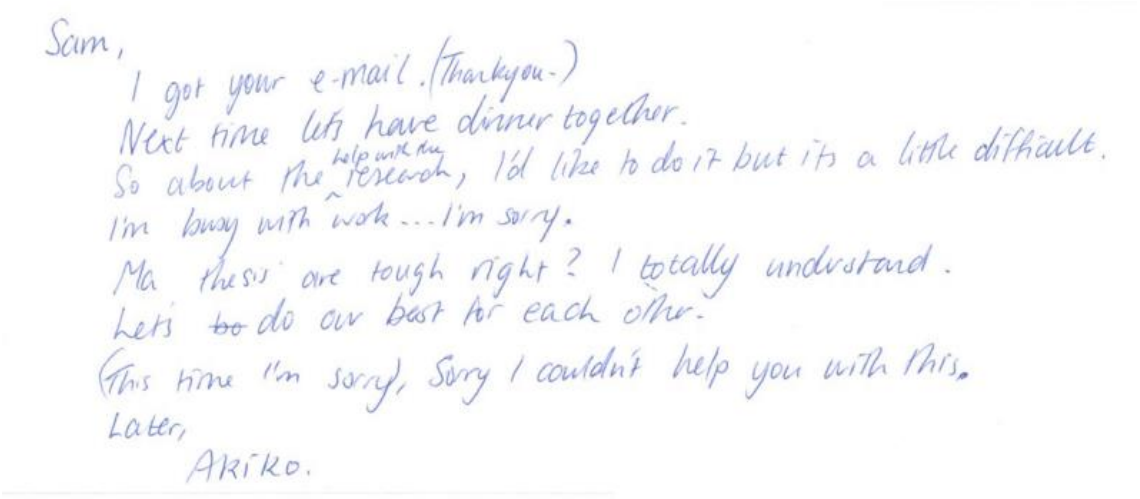
Until next time,

Sachiko

2. Aysha

2.1. Pre-session task

[Original]


Sam,
I got your e-mail. (Thankyou-)
Next time lets have dinner together.
So about the help with my research, I'd like to do it but its a little difficult.
I'm busy with work...I'm sorry.
Ma thesis are tough right? I totally understand.
Let's ~~to~~ do our best for each other.
(This time I'm sorry), Sorry I couldn't help you with this.
Later,
Akiko.

[Transcription]

Sam,

I got your e-mail. (Thank you.)

Next time let's have dinner together.

So about the help with the research, I'd like to do it but it's a little difficult.

I'm busy with work…I'm sorry.

Ma thesis are tough right? I totally understand.

Let's do our best for each other.

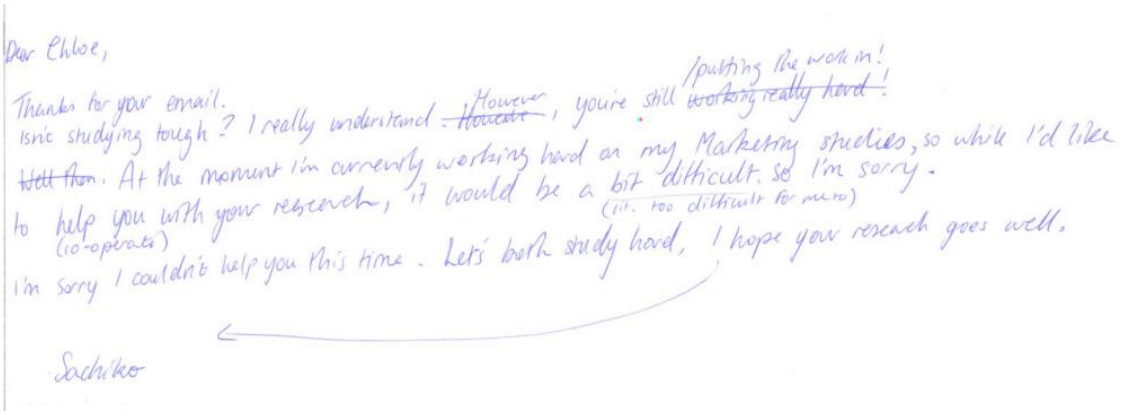
(This time I'm sorry), Sorry I couldn't help you with this.

Later,

Akiko

2.2. Post-session task

[Original]



[Transcription]

Dear Chloe,

Thanks for your email.

Isn’t study tough? I really understand. However, you’re still putting the work in!

At the moment I’m currently working hard on my marketing studies, so while I’d like to help you with your research, it would be a bit difficult. So I’m sorry.

(co-operate) (lit. too difficult for me to)

I’m sorry I couldn’t help you this time. Let’s both study hard.

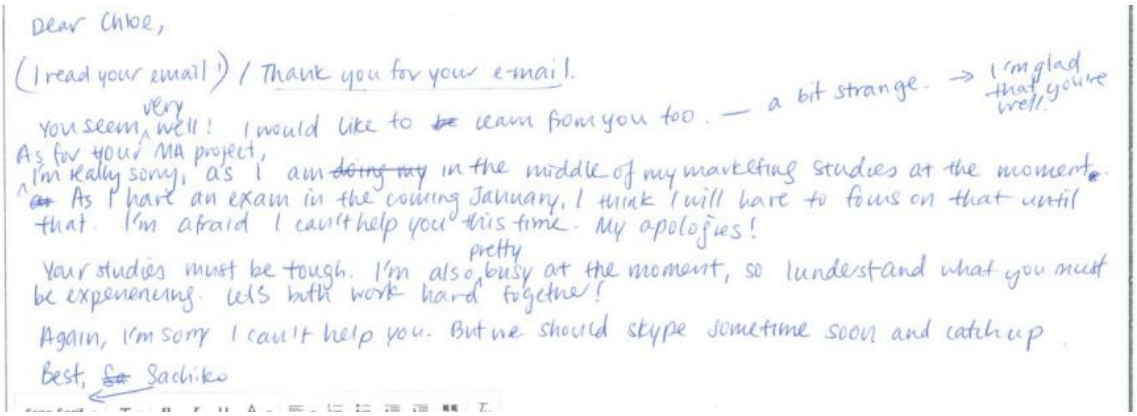
I hope your research goes well.

Sachiko

3. Zhang Shu

3.1. Pre-session task (J→E)

[Original]


Dear Chloe,

(I read your email!) / Thank you for your e-mail.

You seem very well! I would like to ~~be~~ learn from you too. — a bit strange. → I'm glad that you're well.

As for your MA project,

I'm really sorry, as I am ~~doing my~~ in the middle of my marketing studies at the moment.

~~As~~ As I have an exam in the coming January, I think I will have to focus on that until that. I'm afraid I can't help you this time. My apologies!

Your studies must be tough. I'm also pretty busy at the moment, so I understand what you must be experiencing. Let's both work hard together!

Again, I'm sorry I can't help you. But we should skype sometime soon and catch up.

Best, ~~Sa~~ Sachiko

[Transcription]

Dear Chloe,

(I read your e-mail)/Thank you for your e-mail.

You seem very well! I would like to learn from you too. – a bit strange →I'm glad that you're well.

As for your MA project, I am really sorry, as I am in the middle of my marketing studies at the moment. As I have an exam in the coming January, I think I will have to focus on that until that. I'm afraid I can't help you this time. My apologies!

Your studies must be tough. I'm also pretty busy at the moment, so I understand what you must be experiencing. Let's both work hard together!

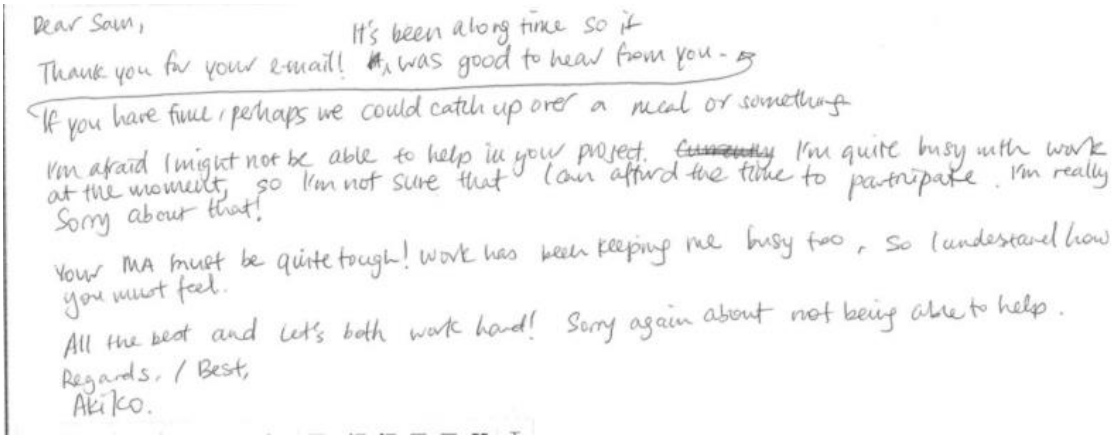
Again, I'm sorry I can't help you. But we should skype sometime soon and catch up.

Best,

Sachiko

3.2. Post-session task (J→E)

[Original]


Dear Sam,

Thank you for your e-mail! It's been a long time so it was good to hear from you - If you have time, perhaps we could catch up over a meal or something

I'm afraid I might not be able to help in your project. ~~Currently~~ I'm quite busy with work at the moment, so I'm not sure that I can afford the time to partripate. I'm really sorry about that!

Your MA must be quite tough! Work has been keeping me busy too, so I understand how you must feel.

All the best and let's both work hard! Sorry again about not being able to help.

Regards, / Best,

Akiko.

[Transcription]

Dear Sam,

Thank you for your e-mail. It's been a long time so it was good to hear from you. If you have time, perhaps we could catch up over a meal or something.

I'm afraid I might not be able to help in your project. I'm quite busy with work at the moment, so I'm not sure that I can afford the time to participate. I'm really sorry about that!

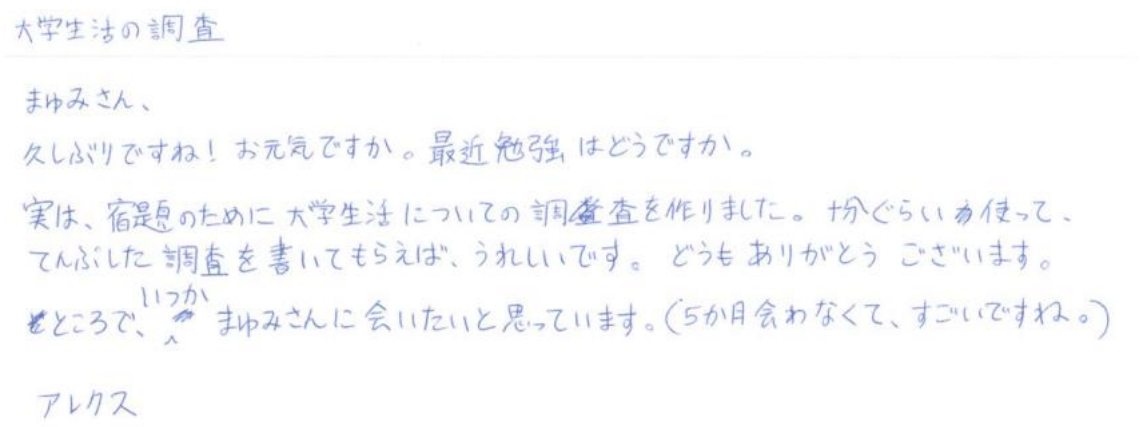
Your MA must be quite tough! Work has been keeping me busy too, so I understand how you must feel.

All the best and let's both work hard! Sorry again about not being able to help.

Regards,/ Best,

Akiko

3.3. Pre-session task (E→J)


大学生活の調査

まゆみさん、

久しぶりですね！お元気ですか。最近勉強はどうですか。

実は、宿題のために大学生活についての調査を作りました。十分ぐらいかけて、てんぷした調査を書いてもらえば、うれしいです。どうもありがとうございます。

ところで、いつか まゆみさんに会いたいと思っています。(5か月会わなくて、すごいですね。)

アレクス

[Transcription]

Note: [+*desu/masu*] means the *desu/masu* form.

Daigaku no seikatsu no chōsa

Mayumi san,

Hisashiburi desu ne! [+*desu/masu*] *Ogenki desu ka.* [+*desu/masu*] *Saikin, Benkyo wa dō desu ka* [+*desu/masu*]

Jitsu wa, shukudai no tameni, daigaku seikatsu ni tsuite no chōsa o tsukurimashita. [+*desu/masu*] *Juppun gurai tsukatte, tempu shita chōsa o kaite moraereba, ureshii desu* [+*desu/masu*] *Dōmo arigatō gozaimasu!* [+*desu/masu*]

Tokorode, itsuka Mayumi san ni aitai to omotte imasu. [+*desu/masu*] *(Gokagetsu awanakute, sugoi desu ne.)* [+*desu/masu*]

Arekusu

[English Translation]

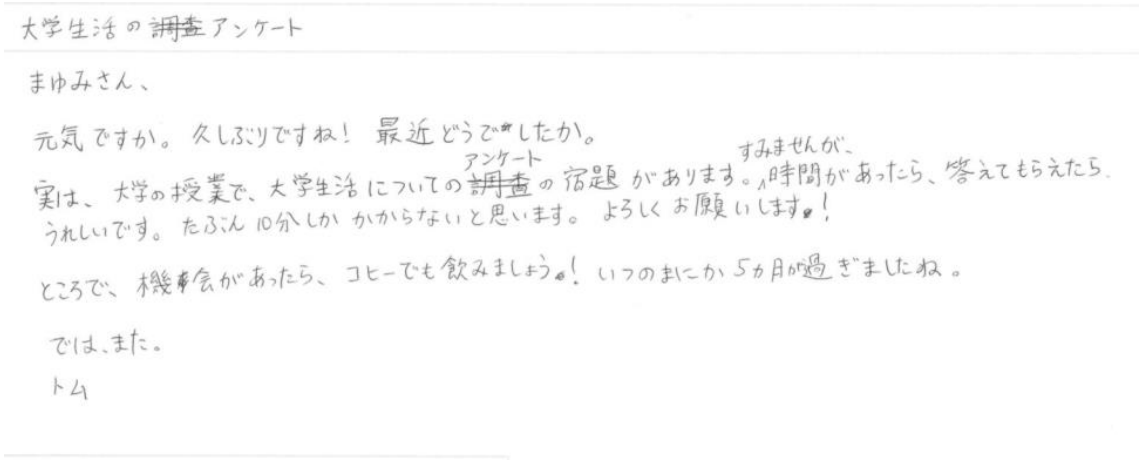
Survey on university life

Dear Mayumi,

Long time no see! [+*desu/masu*]. How are you? [+*desu/masu*] How is your study recently? [+*desu/masu*] Actually, I made a survey about university life for my homework [+*desu/masu*]. If you spend 10 minutes and kindly write the survey attached, I am very grateful [+*desu/masu*]. Thank you so much! [+*desu/masu*] By the way, I would like to see you some time. [+*desu/masu*] (That's surprising that we haven't met for five months.) [+*desu/masu*]

3.4. Post-session task (J→E)

[Original]


大学生活の調査アンケート

まゆみさん、

元気ですか。久しぶりですね！最近どうでしたか。

実は、大学の授業で、大学生活についてのアンケート調査の宿題があります。すみませんが、時間があったら、答えてもらえたらうれしいです。たぶん10分しかかからないと思います。よろしくお願いします！

ところで、機会があったら、コヒーでも飲みましょう！いつのまにか5か月が過ぎましたね。

では、また。

トム

[Transcription]

Daigaku seikatsu ankēto

Mayumi san,

Genki desu ka. [+*desu/masu*] *Hisashiburi desu ne!* [+*desu/masu*] *Saikin dō deshita ka.* [+*desu/masu*] *Jitsu wa, daigaku no jugyō de, daigaku seikatsu ni tsuite no ankēto no shukudai ga arimasu. Sumimasen ga, jikan ga attara, kotaete moraetara ureshii desu* [+*desu/masu*] *Tabun 10 pun shika kakaranai to omoimasu.* [+*desu/masu*] *Yoroshiku onegai shimasu!* [+*desu/masu*]

Tokorode, kikai ga attara, kohī [*sic*] *demo nomimashō! Itsuno manika 5 kagetsu ga sugimashita ne.*

Dewa, mata.

Tomu

[English Translation]

University life questionnaire

Dear Mayumi,

How are you? [+*desu/masu*] Long time no see! [+*desu/masu*]. How were you recently? [+*desu/masu*] Actually, I have homework of [making a] questionnaire about university life in the university class [+*desu/masu*]. I'm sorry but if you have time, I am grateful if you could kindly answer it [+*desu/masu*]. I think it maybe takes only about 10 minutes. [+*desu/masu*] Thank you so much! [+*desu/masu*]

By the way, if we have a chance, let's have a coffee or something! It has been 5 months without noticing it.

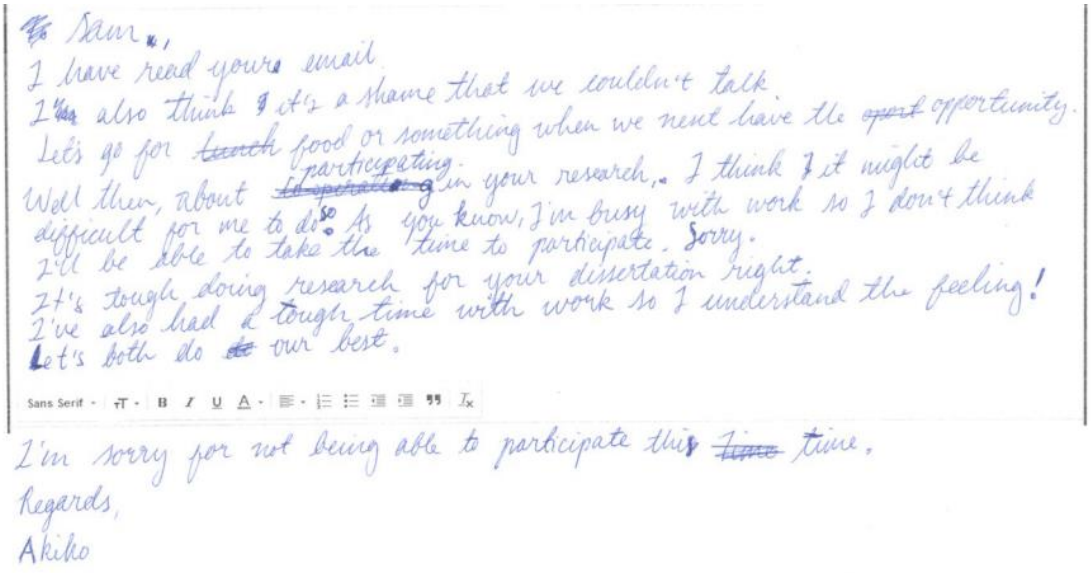
See you,

Tom

4. Rhiannon

4.1. Pre-session task (J→E)

[Original]



[Transcription]

Sam,

I have read your email.

I also think it's a shame that we couldn't talk.

Let's go for food or something when we next have the opportunity.

Well then, about participating in your research, I think it might be difficult for me to do so. As you know,

I'm busy with work so I don't think I'll be able to take the time to participate. Sorry.

It's tough doing research for your dissertation right.

I've also had a tough time with work so I understand the feeling!

Let's both do our best.

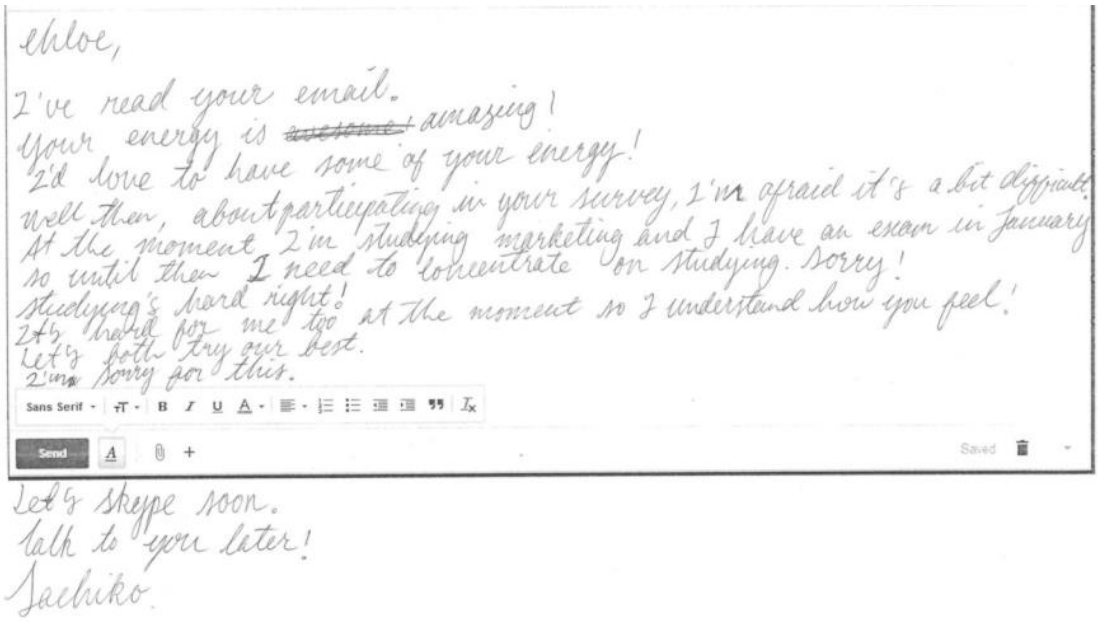
I'm sorry for not being able to participate this time.

Regards,

Akiko

4.2. Post-session task (J→E)

[Original]



[Transcription]

Chloe,

I've read your email.

Your energy is amazing!

I'd love to have some of your energy!

Well then, about participating in your survey, I'm afraid it's a bit difficult.

At the moment I'm studying marketing and I have an exam in January so until then I need to concentrate on studying. Sorry!

Studying's hard right!

It's hard for me too at the moment so I understand how you feel!

Let's both try our best.

I'm sorry for this.

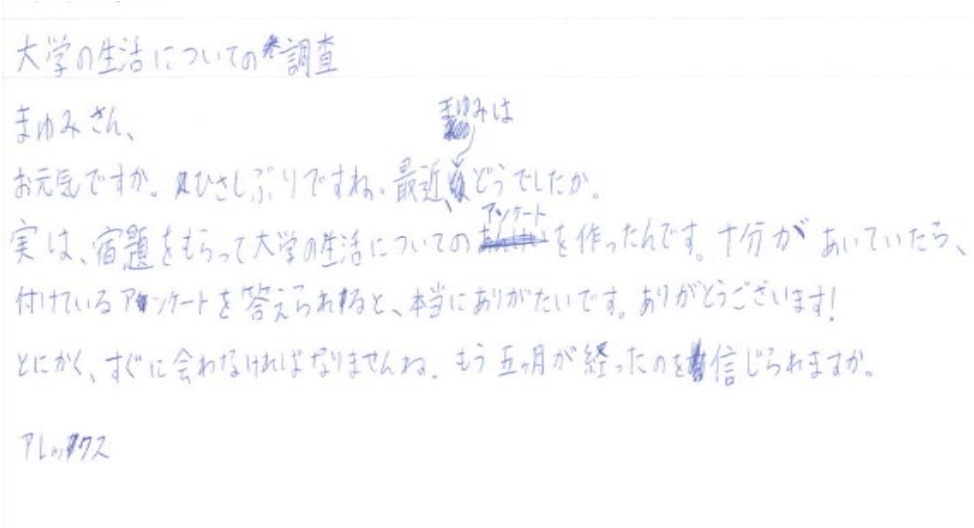
Let's skype soon.

Talk to you later!

Sachiko

4.3. Pre-session task (E→J)

[Original]


大学の生活についての調査

まゆみさん、

お元気ですか。久しぶりですね。最近、まゆみはどうでしたか。

実は、宿題をもらって大学の生活についてのアンケートを作ったんです。十分があいていたら、付けているアンケートを答えられると、本当にありがたいです。ありがとうございます!

とにかく、すぐに会わなければなりませんね。もう五ヶ月が経ったのを信じられますか。

アレックス

[Transcription]

Daigaku no seikatsu ni tsuite no chōsa

Mayumi san,

Ogenki desu ka. [+*desu/masu*] *Hisashiburi desu ne.* [+*desu/masu*] *Saikin, Mayumi wa dō deshita ka.* [+*desu/masu*]

Jitsu wa, shukudai o moratte, daigaku seikatsu ni tsuite no ankēto o tsukutta n desu. [+*desu/masu*] *Juppun ga aiteitara, tsuketeiru ankēto o kotaerareruto, hontō ni arigatai desu.* [+*desu/masu*] *Arigatō gozaimasu!* [+*desu/masu*]

Tonikaku, sugu ni awanakereba narimasen ne. [+*desu/masu*] *Mō gokagetsu ga tattano o shinjiraremasuka.* [+*desu/masu*]

Arekkusu

[English Translation]

Survey on university life

Dear Mayumi,

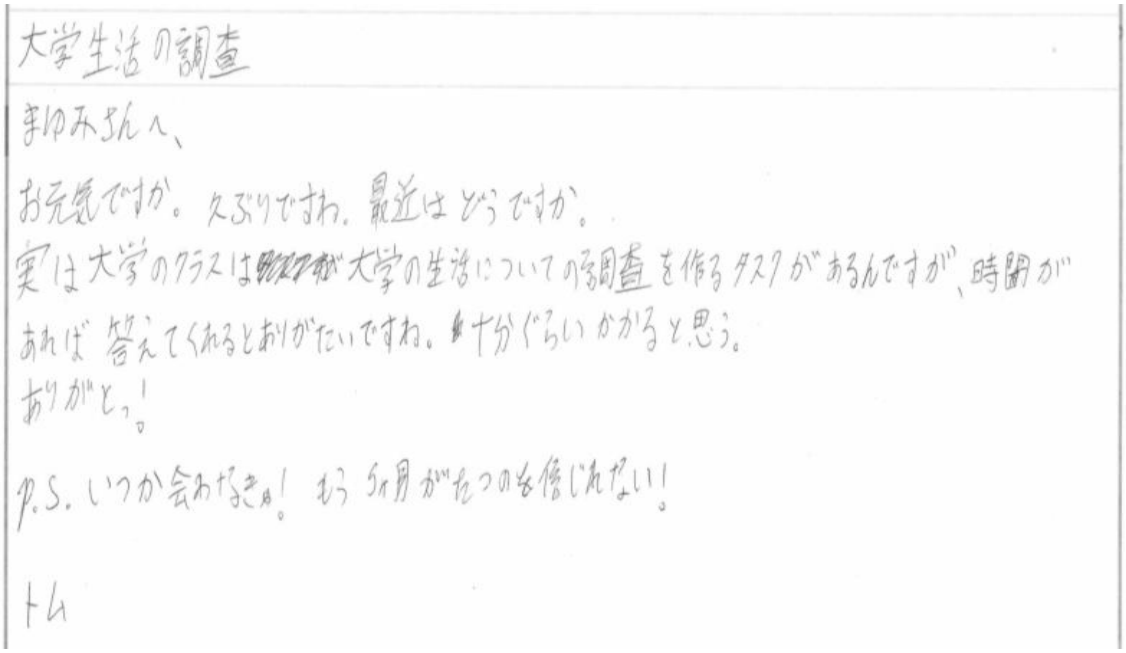
How are you? [+*desu/masu*] Long time no see [+*desu/masu*]. How are you recently? [+*desu/masu*]

Actually, I received homework, and I made a questionnaire on the university life [+*desu/masu*]. If you are free for 10 minutes, and if you can answer the questionnaire attached, I am very grateful [+*desu/masu*]. Thank you so much! [+*desu/masu*]

Anyway, we should meet up as soon as possible. [+*desu/masu*] Can you believe that 5 months has already been passed? [+*desu/masu*]

4.4. Post-session task (E→J)

[Original]


大学生活の調査

まゆみさんへ、

お元気ですか。久ぶりですね。最近はどうですか。

実は大学のクラスは[redacted]が大学の生活についての調査を作るタスクがあるんですが、時間があれば答えてくれるとありがたいですね。＊十分ぐらいかかると思う。

ありがと。!

p.S. いつか会わなきゃ。! もう5ヶ月がたつのを信じれない!

トム

[Transcription]

Daigaku no seikatsu ni tsuite no chōsa

Mayumi san e,

Ogenki desu ka. [+*desu/masu*] *Hisaburi* [*sic*] *desu ne.* [+*desu/masu*] *Saikin wa dō deshita ka.* [+*desu/masu*]

Jitsu wa, daigaku no kurasu wa daigaku no seikatsu ni tsuite no chōsa o tsukuru tasuku ga aru n *desu ga, jikan ga areba, kotaete kureru to arigatai desu ne.* [+*desu/masu*] *Juppun gurai kakaru to omou.*

Arigatt!

p.s. Itsuka awanakya! Mō gokagetsu ga tatsuno o shinjirarenai!

Tomu

Survey on university life

Dear Mayumi,

How are you? [+*desu/masu*] Long time no see [+*desu/masu*]. How were you recently? [+*desu/masu*]

Actually, the university class gives a task to make a questionnaire on the university life, and if you have time, I am grateful if you could kindly answer it [+*desu/masu*]. I think it takes about 10 minutes.

Thanks!

p.s. We should meet up one day! I can't believe 5 months is already passed!

Tom

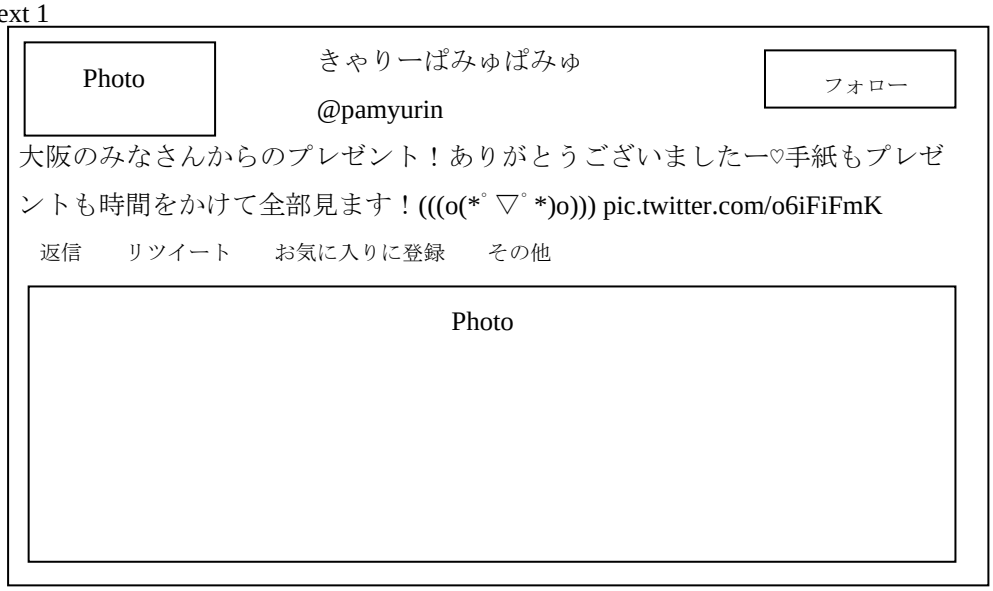
Appendix 3 In-Class Translation Texts

Note: All photos and pictures were removed for copyright reasons.

1. Beginner classes

1.1 Session 1

Text 1



Source: Kyary Pamyu Pamyu (pamyurin). (2013a, 2 February) [Emoticon added by the author]

[Transcription (main text only)]

Ōsaka no minasan kara no purezento! Arigatō gozaimashita-♡tegami mo purezento mo jikan o kakete zenbu mimasu! [emoticon]

[Translation (main text only)]

Presents from everyone from Osaka! Thank you so much – [heart] I will take my time to look at all the letters and presents! [emoticon]

Text 2

Source: Ariyoshi (ariyoshihiroiki) (2013,12 Oct)

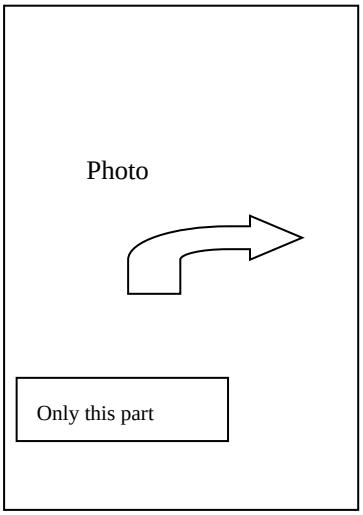
[Transcription (main text only)]

Yotte. Sanka. Kekka. Saiaku. Kitaku…

[Translation (main text only)]

Get Drunk. Participate. Results. The worst. Go home…

1.2 Session 2 [Excerpt]



Gwyneth Paltrow
Interview Iron Man 3

So, Pepper gets to wear the suit this time. How was it?

It was great. I was really happy. I quite liked wearing the suit. My son was thrilled about it. He came to the set a lot. It was fun. I liked it.

Robert hates being in the suit, but it was very different for me. I've obviously never done anything like that, and I never thought I'd be acting in the Iron Man suit.

Was this ever mooted before?

There was an amazing picture that was done for 2, where Pepper at the end was in a suit, but her helmet was off and all her hair was blowing. It looked awesome, but for whatever reason she didn't get in a suit in 2. I think that's great – now people really want to see her in the suit Leave somewhere to go.

What's new about Pepper in Iron Man 3?

Pepper evolved so much from the first movie to this movie. She sort of found her strength and her voice throughout the four films [including The Avengers]. It's fun to play a woman who's going somewhere and she starts as meek and servile, she's his assistant and she goes from being the longing, servile girl to being both the boss of the company and his love interest. She goes on quite a journey. There's a lot to find, only because the movies take place over the course of a few years, so there's real evolving and development in the characters. Then it's interesting getting to play against the same actors again and again, and we've grown and changed as well. You keep bringing that to your character.

Source: Gwyneth Paltrow's interview (Empire Online, 2013, modified and revised)

1.3 Session 3

Note: The students were provided with a copy of the original manga.

[Source text (main texts only)]

Right top panel:

Maruko (protagonist): あ、この外人(がいじん)だな

Yoyo champion: ミナサン　コニチハ

Left top panel

Boy 1: ぶーっ　コニチハだって　コニチハ

Boy 2: あいつ鼻(はな)でかいよな

Right bottom panel

Yoyo champion: イマカラ　ワタシ　ヨヨ　ヤリマス
イイデスカ　ヨヨ　ヤリマス

Left bottom panel

Boy 1: ぶーっ　ヨヨだって　ヨヨ

Boy 2: ヨーヨーだろー

Source: *Chibimaruko chan* (Sakura, 2003a, p. 52)

[Transcription (main texts only)]

Right top panel:

Maruko (protagonist): *A kono gaijin da na.*

Yoyo champion: *Minasan konichiwa* [*sic*]

Left top panel

Boy 1: *Bū – tt konichiwa* [*sic*] *datte konichiwa* [*sic*]

Boy 2: *Aitsu hana dekai yona*.

Right bottom panel

Yoyo champion: *Imakara watashi yoyo* [*sic*] *yarimasu*.
Iidesu ka yoyo [*sic*] *yarimasu.*

Left bottom panel

Boy 1: *Bū – tt yoyo*[*sic*] *datte yoyo* [*sic*]

Boy 2: *Yōyō darō-*

[Translation (main texts only)]

Right top panel:

Maruko (protagonist):	Oh, it's that foreigner.
Yoyo champion:	Hallo everyone

Left top panel

Boy 1:	Hehe, he said hallo, hallo.
Boy 2:	The guy has a big nose.

Right bottom panel

Yoyo champion:	I do yoyo now.
	Okay? I'll do yoyo.

Left bottom panel

Boy 1:	Hehe, he said yoyo, yoyo.
Boy 2:	It should be y*ōyō.*

1.4 Session 4

Note: The students watched a video clip and were provided with the script below.

[Script]

竹下(たけした)：ほな、改(あらた)めてお願(ねが)いする。東田(ひがしだ)につぐなわして、金回収(かねかいしゅう)しようや。
半沢(はんざわ)：こちらこそ。お願(ねが)いしまっせ。社長(しゃちょう)はん
竹下(たけした)：一(ひと)つお願(ねが)いがあるんやけどな。気色悪(きしょくわる)い大阪弁(おおさかべん)はやめてくれへんか。

Source: *Hanzawa Naoki* (episode 2) (Iyoda & Ida, 2013)

[Transcription]

Takeshita: *Hona, aratamete onegai suru. Higashida ni tsugunawashite, kane kaishū shiyō ya.*

Hanzawa: *Kochirakoso. Onegaishimasse. Shachō han*

Takeshita: *Hitotsu onegai ga aru n yakedo na. Kishoku warui ōsakaben wa yamete kurehen ka.*

[Translation]

Takeshita: So I'll ask you again. Let's make Higashida compensate [for what he has done] and get our money back.

Hanzawa: The pleasure's all mine. Let's do it. Mr. President.

Takeshita: I've got just one request, okay? Could you stop doing that ridiculous Osaka talk?

1.5 Session 5

Note: The students watched a TV commercial and were provided with the script below.

[Script]

どうぶつの森にももうすぐ春がやってきます。
村にはたんぽぽが咲き、池にはおたまじゃくし。
ひなまつりにはひな人形を飾って、お祝い。
村にだれかが引っ越してきて、新しい生活を始めるようです。
毎日が待ち遠しい。のんびり、気ままな生活。飛び出せ、どうぶつの森。

Source: *Dōbutsu no mori* [Animal Crossing] (Nintendo 2013a)

[Transcription]

Dōbutsu no mori nimo mōsugu haru ga yatte kimasu.

Mura niwa tampopo ga saki, ike ni wa otamajakushi.

Hinamatsuri niwa hina ningyō o kazatte, oiwai.

Murani dareka ga hikkoshitekite, atarashii seikatsu o hajimeru yōdesu.

Mainichi ga machidōshii. Nombiri, kimamana seikatsu. Tobidase, dōbutsu no mori.

[Translation]

Spring is on its way in Animal Crossing.

Dandelions are in full bloom around the town, and there are tadpoles in the pond.

On Girl's Day decorate dolls, celebration.

It seems that someone is moving to the town to start a new life.

Look forward to every day. You are free to do whatever you like. Jump into the world of the Animal Crossing.

2. Intermediate classes

2.1 Session 1

私のイメージ・・・笑
テーマ：ブログ

今週は「笑っていいとも」で
AKBのメンバーが
テレフォンショッキングに
出演させていただいてます[スタンプ]

私も明日、出演させていただくことになりました(´▽`)／♡

ただ、花火大会の水着話や、
今日のまゆちゃんのおしり話で

私のイメージが・・・笑

って前からイメージなんか
こんなものか（￣ー￣）はは

こんな私のテレフォンショッキング、
ぜひ覗いてね～

Photo

Source: Yuko Oshima's blog (Oshima, 2012)

[Transcription]
Watashi no imēji…Shō
Tēma: burogu

Konshū wa "waratte iitomo" de
AKB no membā ga
Terefon shokkingu ni
Shutsuen sasete itadaite masu [stamp] [stamp]

Watashi mo ashita, shutsuen sasete itadaku koto ni narimashita [emoticon]

Tada, hanabi taikai no mizugi banashi ya,
Kyō no mayuchan no oshiri banashi de

Watashi no imēji ga…Shō

Tte maekara imēji nanka
Konna monoka [emoticon] haha

Konna watashi no terefon shokkingu,
zehi nozoite ne~

[Translation]
My image… (laugh)
Theme: Blog

AKB members have been appearing on the Telephone Shocking segment of "*Waratte iitomo* (You're allowed to laugh)" this week.

I was also allowed to appear on the show tomorrow [emoticon].

But as I talked about swimming wear during a firework festival and
about the Mayu-chan's hips today

My image is… (laugh)

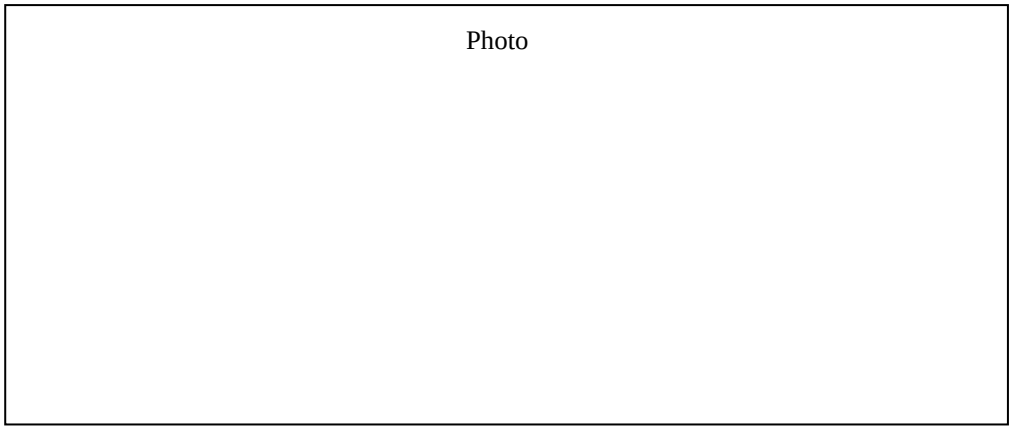
Well, my image has always been like that [emoticon], hehe.

Please take a look at

my Telephone Shocking show.

2.2 Session 2

Photo



Japan’s emperor Akihito visits tsunami evacuation centre

30 March 2011 Last updated at 12:01 BST

Japan's Emperor Akihito and Empress Michiko have visited an evacuation centre for earthquake and tsunami victims in the Tokyo area.

It comes as the country announces it will decommission four of the quake-hit reactors at the Fukushima Daiichi nuclear plant, after failing to bring them under control.

Source: BBC news article (“Japan’s Emperor Akihito Visits Tsunami Evacuation Centre,” 2011)

2.3 Session 3

Note: The students were provided with a copy of the original manga.

[Source text (main texts only)]

Middle panel on the top

Nakanishi: もう頭(あたま)きたぞ
このヒゲ夫(お)が――――！

Govinda: ヒィ～～～すみません
あっほら　あなたのお友達(ともだち)が大蛇(だいじゃ)に食(た)べられそうに・・・

Nakanishi: くだらねえウソでごまかしてんじゃねえ！

Left panel in the middle

Govinda: ジーザス
早(はや)～～ク　タスケナイト　死(し)ンデ　シマ～～～イ　マ～～～ス

Nakanishi どうして今(いま)ごろ日本語(にほんご)下手(へた)になるんだよ！

Right panel at the bottom

Nakanishi: しかしこらえらいこっちゃで・・・
間近(まぢか)で見(み)る大蛇(だいじゃ)てこわすぎやで
手(て)ェだせへんわ　あきまへんわ。

Nakanishi's friend: どうして急(きゅう)に関西弁(かんさいべん)なんスか　先輩(せんぱい)　早(はや)く　たすけてーっ

Source: *Gyagu manga biyori* [Good days for gag manga] (Masuda, 2004, p. 138)

[Transcription (main texts only)]

Middle panel on the top

Nakanishi: *Mō atama kitazō*
Kono higeo ga—!

Govinda: *Hi~~~~~~ sumimasen.*
Att hora anata no otomodahi ga daija ni taberaresō ni…

Nakanishi: *Kudaranee uso de gomakashiten janee!*

Left panel in the middle

Govinda: *Jīzasu*
Haya~~ku tasukenai to shinde shima~~~~i ma~~~~su

Nakanishi *Dōshite imagoro nihongo heta ni naru n da yo!*

Right panel at the bottom

Nakanishi: *Shikashi kora erai koccha de…*
Majika de miru daija te kowasugi yade

Tee dase henwa akimahen wa

Nakanishi's friend: *Dōshite kyūni kansaiben nansu ka sempai hayaku tasukete-tt*

[Translation (main texts only)]

Middle panel on the top

Nakanishi: You made me angry.

You, beard man—!

Govinda: Oh no~~~Sorry.

Oh, look. A big snake is about to eat your friend…

Nakanishi: Don't play dumb with silly jokes like that!

Left panel in the middle

Govinda: Jesus!

Jesus! Quiiiickly, if we don't saaaave him, he will diiiie

Nakanishi Why do you speak in such bad Japanese now?

Right panel at the bottom

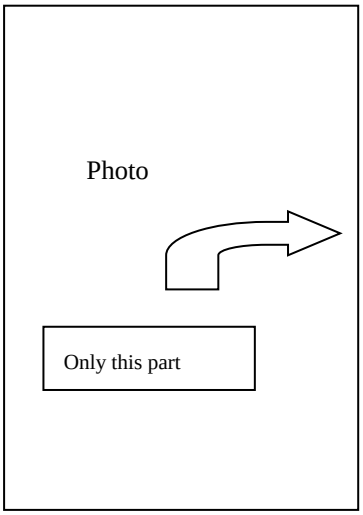
Nakanishi: But this is a real mess…

Seeing it up close the snake is freaking scary.

I can't touch it. I can't do anything…

Nakanishi's friend: Why do you suddenly speak in the Kansai dialect? Senior, help me quickly.

2.4 Session 4 [Excerpt]



Gwyneth Paltrow

Interview Iron Man 3

So, Pepper gets to wear the suit this time. How was it?

It was great. I was really happy that in this movie Pepper got to do some more stuff. I quite liked wearing the suit. My son was thrilled about it. He came to the set a lot when I was in the suit. It was fun. I was in the suit quite a lot. I liked it. Robert hates being in the suit, but it was very different for me. I've obviously never done anything like that, and I never thought I'd be acting in the Iron Man suit.

Was this ever mooted before?

There was an amazing picture that was done for 2, where Pepper at the end was in a suit, but her helmet was off and all her hair was blowing. It looked awesome, but for whatever reason she didn't get in a suit in 2. I think that's great – now people really want to see her in the suit Leave somewhere to go.

What's new about Pepper in Iron Man 3?

Pepper evolved so much from the first movie to this movie. She sort of found her strength and her voice throughout the four films [including The Avengers]. It's fun to play a woman who's going somewhere and she starts as meek and servile, she's his assistant and she goes from being the longing, servile girl to being both the boss of the company and his love interest. She goes on quite a journey. There's a lot to find, only because the movies take place over the course of a few years, so there's real evolving and development in the characters. Then it's interesting getting to play against the same actors again and again, and we've grown and changed as well. You keep bringing that to your character.

Source: Gwyneth Paltrow's interview (Empire Online, 2013, modified and revised)

2.5 Session 5

Note: The students watched a TV commercial and were provided with the script below.

[Script]

どうぶつの森にももうすぐ春がやってきます。
村にはたんぽぽが咲き、池にはおたまじゃくし。
ひなまつりにはひな人形を飾って、お祝い。
村にだれかが引っ越してきて、新しい生活を始めるようです。
毎日が待ち遠しい。のんびり、気ままな生活。飛び出せ、どうぶつの森。

Source: *Dōbutsu no mori* [Animal Crossing] (Nintendo 2013a)

[Transcription]

Dōbutsu no mori nimo mōsugu haru ga yatte kimasu.

Mura niwa tampopo ga saki, ike ni wa otamajakushi.

Hinamatsuri niwa hina ningyō o kazatte, oiwai.

Murani dareka ga hikkoshitekite, atarashii seikatsu o hajimeru yōdesu.

Mainichi ga machidōshii. Nombiri, kimamana seikatsu. Tobidase, dōbutsu no mori.

[Translation]

Spring is on its way in Animal Crossing.

Dandelions are in full bloom around the town, and there are tadpoles in the pond.

On Girl's Day decorate dolls, celebration.

It seems that someone is moving to the town to start a new life.

Look forward to every day. You are free to do whatever you like. Jump into the world of the Animal Crossing.